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## Curriculum Ideas for Teachers

1985

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# Visual Arts

Primary and  
Junior Divisions



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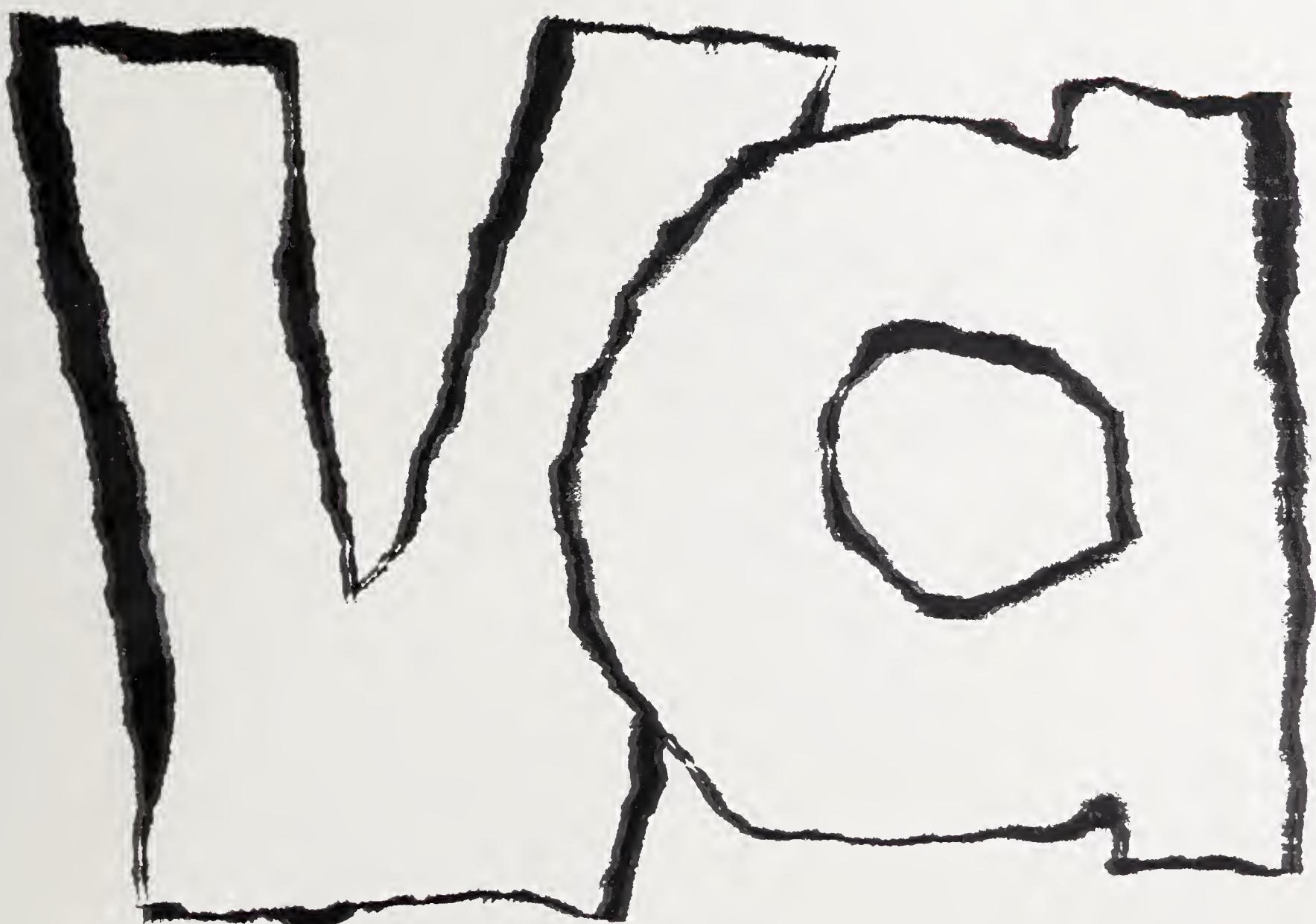
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Curriculum Ideas  
for Teachers

1985

# Visual Arts

Primary and  
Junior Divisions



This support document to *The Formative Years* is intended to assist teachers of the Primary and Junior Divisions in the development of a program of classroom activities in the visual arts.

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## Contents

|   |    |
|---|----|
| <b>Introduction</b>                       | 4  |
| Why Visual Arts?                          | 4  |
| Children's Art                            | 5  |
| Creativity                                | 6  |
| Developmental Modes                       | 6  |
| Exceptional Pupils                        | 8  |
| <b>The Role of the Teacher</b>            | 10 |
| <b>Classroom Organization</b>             | 12 |
| Organizing a Painting Activity            | 12 |
| Room and Storage Suggestions              | 16 |
| Supplies and Materials                    | 16 |
| Displays                                  | 17 |
| <b>Concepts and Skills in Visual Arts</b> | 19 |
| Concepts                                  | 19 |
| Principles of Composition                 | 20 |
| Skills                                    | 21 |
| <b>Minimum Program Requirements</b>       | 24 |
| Incidental and Short Lessons              | 25 |

|  |    |
|--|----|
| <b>Planning Ideas</b>  | 27 |
| General Development of Learning Experiences in Painting  | 27 |
| A Sample Painting Activity — Primary (Seven- and Eight-Year-Olds)  | 30 |
| Development of a Modelling Activity (Eight- and Nine-Year-Olds)  | 32 |
| Development of an Art Appreciation Activity (Nine- and Ten-Year-Olds)  | 33 |
| Development of a Picture-Making Activity With a Values Component (Six- and Seven-Year-Olds)                  | 34 |
| Development of a Three-Dimensional Construction Activity With a Values Component (Ten- and Eleven-Year-Olds) | 35 |
| Development of a Printmaking Activity (Eleven- and Twelve-Year-Olds)   | 36 |
| Development of a Unit  | 37 |
| Development of a Theme   | 39 |
| Examples of Developmental Units for the Junior Division  | 41 |
| Long-Range Planning and Recording  | 44 |
| <b>Evaluation</b>  | 48 |
| <b>Some Notes on Safety and Health Hazards</b>   | 50 |
| <b>Resources</b>   | 51 |
| Books  | 51 |
| Films  | 51 |
| Slide Kits   | 51 |
| Videotapes   | 51 |

## Introduction

The purpose of this support document is to present practical suggestions for implementing the policy for visual arts outlined in *The Formative Years*. This purpose has been expanded to include suggestions regarding the role of the teacher as an art educator. In addition to the classroom teacher, the principal, the visual arts consultant, and the supervisory officer all have a responsibility to implement the visual arts program, which is a necessary part of the child's general education.

Because children's progress in art is developmental, the teacher must formulate a program to meet the needs of pupils at varying stages of development. This document will offer assistance to the teacher in planning, organizing, presenting, and evaluating a visual arts program that meets the needs of pupils at the Primary and Junior levels.

As outlined on page 18 of *The Formative Years*, each child will be given opportunities to:

- experience and respond to forms, events, and materials in the environment;
- perceive qualities of form such as similarities and contrasts, surfaces, patterns, rhythms, cohesiveness, line, mass, space, and colour in natural and manufactured objects and materials;
- clarify and express personal experiences and feelings in visual form through a variety of materials and activities such as modelling, construction, painting, and drawing;
- share visual expressions and relate them generally to the work of other people.

This support document contains practical ideas and suggestions for achieving these expectations.

## Why Visual Arts?

The visual arts are an integral, natural, and essential part of the individual's intellectual, emotional, and cultural development. They provide, as well as pleasurable experience, a vehicle through which the child can express curiosity, feelings, and understandings. They provide a constructive outlet for the child's interpretation of his/her real and imagined environment. They also allow the child to discover and appreciate facets of his/her own cultural heritage and to understand other cultures.

A teacher who is sensitive to the needs of the individual child will provide opportunities for pupils to clarify and express a variety of ideas and feelings based on real, vicarious, and imagined experiences. The teacher will then be able to empathize with the child and gain an insight into the child's interests and problems. In order for children to express effectively their personal reactions to experiences, however, they must also be given opportunities to become acquainted with the tools and media of visual art and to learn how to handle them with some degree of skill.

Since the visual arts are a means of communication, they may complement or foster activities in other areas of the curriculum. Painting and modelling activities, for instance, may provide opportunities for children to express their personal reaction to content in other subject areas and its significance to them. The visual arts, writing, and reading can frequently be interrelated, since all involve communication and expression.



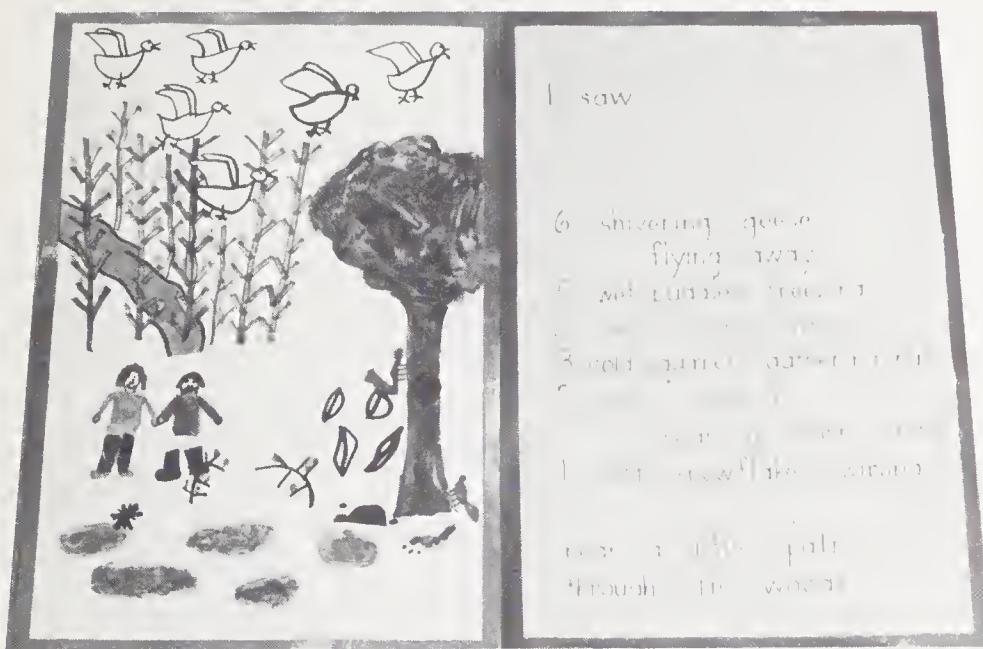
## Children's Art

In presenting the visual arts to young children, the teacher should utilize the children's personal experiences and interests and develop art experiences and activities in such a way that the child must solve art problems on the basis of his/her present stage of development and previous experiences. Some of these experiences will be suggested by the teacher; others will arise from the child's everyday life. Having presented a common problem to the group, the teacher must then be willing to accept a variety of solutions from individual children. Sometimes a solution will create new problems to be investigated through further consideration of a skill, concept, or topic. The teacher must be sensitive to these needs and should plan follow-up activities that take these needs into consideration.

The majority of the children in a class will be at a similar stage of development. However, pupils in the situations outlined below may require special consideration:

- A child entering a program with little or no visual arts background or experience will require supplementary art opportunities.
- Exceptional children may require special activities and attention if they are to participate to their full potential.
- The child who copies cartoons, symbols, or the illustrations of others may have to be encouraged to develop his/her own forms of expression.
- The child who participates in only one type of activity must be motivated to attempt other forms of expression.
- Children who appear to be advanced and skilled for their age should be challenged within the program and should not be assigned repetitive tasks or busy-work assignments, nor should they be used as an example for the rest of the class.

It is important for the teacher to be generally aware of the social interactions of the class and of the cultural backgrounds of the children. If a topic is broad and challenging, the child will respond to the



problem within the framework of his/her capabilities. In the ideal classroom, the teacher and children will respect and accept a response that expresses an individual idea within the context of the activity. Whether the result is skilled, beautiful, or conventional is not always the main point. Children's art will inevitably have childlike qualities and, hence, cannot be judged appropriately by adult standards. Frequently, a judgement must be made on the basis of the feeling that an individual, expressive reaction of some kind has occurred. The teacher must always try to achieve a sensitive balance between challenging the child to develop new skills and showing appreciation of his/her present modes of expressing ideas visually. Excessive frustration or feelings of failure on the part of the child are not conducive to progress.

## Creativity

Creativity, in this context, should be understood as the assimilation and selection of ideas and their visual reinterpretation in a personal and individual manner. Hence, imaginative responses should be encouraged.

For the child and teacher, the sole or primary objective of the art activity will not be the final product. The expressive solution of a problem will involve a process that stresses ingenuity, invention, and originality and will convey a personal, sometimes unique, concept. The *process* is important, since children learn in developmental stages, and the final product is only one part of the whole process.

Art activities allow children in the Primary and Junior grades to communicate ideas to others, to clarify visually their feelings and experiences, or to consolidate their learning. Opportunities must therefore be provided for children to use the visual arts to communicate and to explore and learn visual concepts in all areas of the curriculum. Through art a child is able to express his/her inner self — consciously and subconsciously. In this respect, the visual arts may have a somewhat therapeutic value for children by allowing them to release their feelings as well as providing them with a mode of self-expression. In visual terms, this is a parallel experience to writing about or dramatizing thoughts and feelings.

## Developmental Modes

Children's expression in visual art normally proceeds through recognized stages. Although each child's work is to some extent unique, there are distinct similarities among children's work in each of these stages. For the vast majority of children a great deal of change through several phases may be observed throughout Kindergarten and the Primary and Junior grades. It is important that teachers be aware of the developmental tendencies during these years so that they can temper their expectations with some of the commonly accepted realities of children's work and expression.

Initially, young children do not use a medium such as paint, crayon, or clay to express ideas about or to represent familiar environmental phenomena. Their earliest reactions involve manipulating the medium, for instance making lines and marks with paint, for kinesthetic purposes. As the young child gains further control, he/she learns to repeat certain marks. In a medium such as paint, or with stick media such as crayon, many of these markings are circular in nature. Although it is not known exactly what mental processes take place, a point is reached at which the child identifies the markings with objects in the environment. This is usually manifested in the child's verbal naming of some of the marks and his/her reproduction of similar forms at will. These early phases are frequently referred to as *manipulation* or *exploratory* stages and in most instances will have occurred before the child comes to school.

It is not unusual, then, for most children to have arrived at a phase of making symbolic marks or shapes by the time they reach Kindergarten. Some variations in these developments can be expected. These will relate to numerous factors, such as the child's opportunities to use several media at home or in nursery school and the child's general development. For example, children whose mental development is advanced will tend to progress through the early phases of artistic expression more rapidly than will the child of average development.

The making of environmentally representative symbols for people, animals, vehicles, houses, trees, and flowers is quite common in the early Primary grades. The settings for these symbols develop to the point at which, especially in a picture, everything in the composition is related in some way to the idea being expressed. This is done in various ways, which include the drawing of baselines to represent ground or floor, a line or area at the very top of the page to represent sky, and people or objects arranged around a shape such as a room, rug, or table. Occasionally a type of X-ray device will be used, in which both the shape of an object and what is inside of it are shown, for example, both an automobile and all of the people who are inside it.

Before the end of the Primary grades children in an active program will be representing their experiences and environment in a cohesive way. As the children's powers of observation and thought increase, their work will include more complete backgrounds and more detail. Some children will become increasingly critical of their own work, often finding that their products do not match their expectations or what they see around them. It is not unusual for a child at this stage to revert to some aspects of an earlier phase. The reasons for this may vary and may be complex; sometimes the solution may be a matter of helping the child to reestablish confidence.

Various names such as *gang-age*, *realistic*, or *reasoned* are used to describe the stage that usually occurs during the Junior grades. In essence, the children's work indicates an increase in logical and literal thinking and is relatively complete in statement. These children expect their efforts to result in an increasingly realistic representation of what they observe about them. In drawing and painting, for instance, they will be increasingly concerned about various ways of representing depth and perspective, as well as about techniques for depicting shape and detail. Throughout the Junior level there is a tendency for children's critical awareness to outstrip their technical capability, which creates

special challenges in teaching. More emphasis has to be given to developing in pupils visual and analytical capabilities, an awareness of skills and technique, and positive artistic values other than representation, such as visual interest, pattern, composition, and impact. A variety of activities, including spatial constructions as well as activities that depend less on representation for effectiveness, will also help children to have satisfying experiences and to achieve confidence.

At the Junior level, the teacher may frequently develop lessons and activities based on creative problem solving. Not all of these activities will necessarily result in the kind of finished products that one puts on display. For instance, pupils may use scrap pieces of paper in their investigation of the problem of superimposing colour and pattern on a background colour of paint; in a future activity they can apply what they have discovered and learned to the production of a complete and finished piece of artwork.

While some children may continue and intensify their art activity through school and in a career, it is important to keep all children's involvement, confidence, and satisfaction at such a level that they will continue to be interested in many aspects of visual art and visual phenomena throughout their lives.



## Exceptional Pupils

The processes involved in visual arts expression are as important for exceptional pupils as for any other pupil in Primary or Junior classes. Indeed, it can be argued that visual arts experiences are more important for exceptional pupils, because they provide a natural form of communication, a way of expressing feelings and emotions, and stimulation of the senses, as well as promoting improved observation and awareness and motor skill development. In this way children with varying forms of exceptionality can be helped. The concrete, sensory, and individually expressive nature of visual arts activities coincides with the nature of the developmental levels and stages of Primary and Junior children; such activities may be especially beneficial to exceptional pupils.

Although the activities in themselves are valid as significant learning experiences, they can also assist development in other curricular areas, such as language. For exceptional pupils as for other children, methods such as copying, tracing, and other substitutes for individual expression and thinking only get in the way of the development of individual potential. Contests for the best work should also be avoided, since they emphasize a norm for the expressive solution to a problem and tend to discourage the full use of imagination.

Like other children, exceptional pupils manipulate media and materials before they begin to depict objects as symbols or express concrete experiences. Children who are intellectually handicapped may proceed more slowly through various modes of expressive development. Some pupils with severe handicaps may not attain such stages as detailed symbolism or the cohesive expression of related ideas. The intellectually gifted in the early years of school will likely exhibit noticeably faster progress in the various stages of development, frequently arriving at detailed realism or more rational depiction at an earlier age than do other children. Some gifted pupils may become inhibited earlier as a result of their problems in presenting reality. Some autistic children may exhibit unusual levels of talent

in areas such as drawing or inventive construction.

There are no specific sets of activities and methods for the various forms of exceptionality. Ideally there would be an individual program for each child, taking into consideration his/her developmental phase, form or forms of exceptionality, previous learning patterns both in and out of school, and personal experiences. This program would, however, be based on the regular visual arts activities in the class, not developed as a separate entity. Realistically there are a few common-sense generalities that provide some guidance to the teacher working with exceptional pupils, including the following approaches:

1. It is important to provide children who have handicaps, including those of an intellectual nature, with sensory experience with objects and materials (visual and tactile especially, and sound and smell when applicable). Omissions and exaggerations in expressive work may occur at the symbol stage. Such work may show a lack of unity even when further details are added to the symbols. The objects and actions in a composition may not always be logically connected to the ideas expressed. In addition, emotional upset or poor self-image on the part of the child may occasionally result in temporary regressions in his/her expression.

Picture making with paint or crayon, modelling, and construction with boxes and tubes are possible activities. Generally, exceptional pupils will need more extensive instructions regarding routines and more simple technical problems than are usually required. Children might dramatize events and actions in order to better relate to the experiences. Puppets that the children make from paper bags, cardboard tubes, or socks may be used in their dramatic play to assist them in their oral language expression.

2. For visually impaired children, the focus of the program will shift considerably to tactile experiences such as modelling, finger painting, and the making of textural collages. Children with mild visual handicaps can use intense colours in thick paints and oil pastels in making pictures.

3. Most visual arts activities are appropriate with hearing-impaired children. Emphasis may be placed on visual and tactile experiences. Routines and processes may need to be repeatedly demonstrated by the teacher.

4. Visually rich stimulation that may be suitable for many children may be found to be distracting or even disorienting for pupils with learning disabilities of a visual nature. It may be helpful for these pupils to proceed from activities that are visually simplified to more complex visual tasks.

5. Children with behavioural exceptionalities tend to be easily distracted and to have short attention spans. In addition to being overactive, some will have poor self-images. The repetition of activities and simple clear tasks may help them gain self-confidence. The expression of feelings within clearly established behavioural limits should be stressed. Modelling, puppetry, construction with boxes, tubes, cardboard, and paper, painting with thickened tempera, and drawing with large crayons are possible activities. An emphasis on precision and detail may have to be avoided.



## The Role of the Teacher

At the Primary and Junior levels, the teacher's overall approach and creative planning are fundamental to a significant visual arts program. The teacher's enthusiasm, imaginative use of motivation, and general sensitivity to children's expression are also important factors. While a teacher who has specific education in the visual arts will most readily identify with the artistic skills and concepts that are to be taught, one who is highly aware of the nature and needs of children and who has a good sense of general methodology can also present a successful program. The teacher who develops a sensitive interest in children's artistic expression will also tend to be alert to possibilities for skills and concept development, as well as to develop his/her awareness of visual art and design in general.

Planning that focuses on the vitality of the learning experience rather than solely on finished, tangible products is important. Lively and childlike products will tend to result from planned and vital learning experiences. The observation of children's ongoing work will provide clues for the teacher to further possibilities in skill and concept development, and sometimes to future ideas for motivation. Hence, it is the teacher's responsibility to plan each lesson, to provide stimulation and guidance throughout the lesson, and to arrange suitable follow-up. In the Primary grades, pupils' skill and concept awareness may frequently be developed in the follow-up, whereas, in the Junior grades, the skills and concepts will often form the problem-solving aspects of the lesson itself. These aspects are more fully outlined in the program-planning section of this document.

In planning a learning experience in the visual arts, the teacher should ensure that the experience:

- is part of a long-range plan;
- has specific purposes;
- provides for continuity of learning;
- capitalizes on the children's potential;

- promotes respect for materials, their use, and their value;
- takes into account special occasions, experiences, and celebrations.

During the learning experience the teacher should ensure that:

- the organization and routines are made clear;
- the purpose of the experience is made known to the children;
- the children are provided with assistance and supervision;
- children are given enthusiastic, honest encouragement;
- each child is given a chance to work at his/her own stage of development within certain parameters;
- each child is given an opportunity to work with others;
- there is a period of shared learning;
- a time is provided for the clean-up of the equipment and the room;
- advantage is taken of incidental learning opportunities;
- evaluation related to the objectives in the planning takes place.

During the follow-up phase of the learning experience, the teacher will:

- provide immediate positive reinforcement of the learning that has taken place;
- in many instances plan extended activities that provide pupils with further opportunities for practice, skill development, exploration, and expression;
- refer to and reinforce the purpose of the learning experience;
- provide for display(s);
- evaluate the lesson and the children's progress, and assist the children in self-evaluation.



The teacher evaluates learning experiences so that future teaching can accommodate the particular needs of the pupils. If a problem arises during an activity, the class should discuss possible solutions at that time.

As well as evaluating the pupils' work, the teacher will evaluate the learning activities for strengths and weaknesses. Occasionally the purpose of an activity will need to be addressed again in succeeding lessons.

The purposes and activities in each learning experience should not be isolated or self-contained; ideally, they should contribute to the aims of the overall program.



## Classroom Organization

The classroom is the children's studio. It should be a functional, pleasant place in which to work. It should be a place that reflects the work of children.

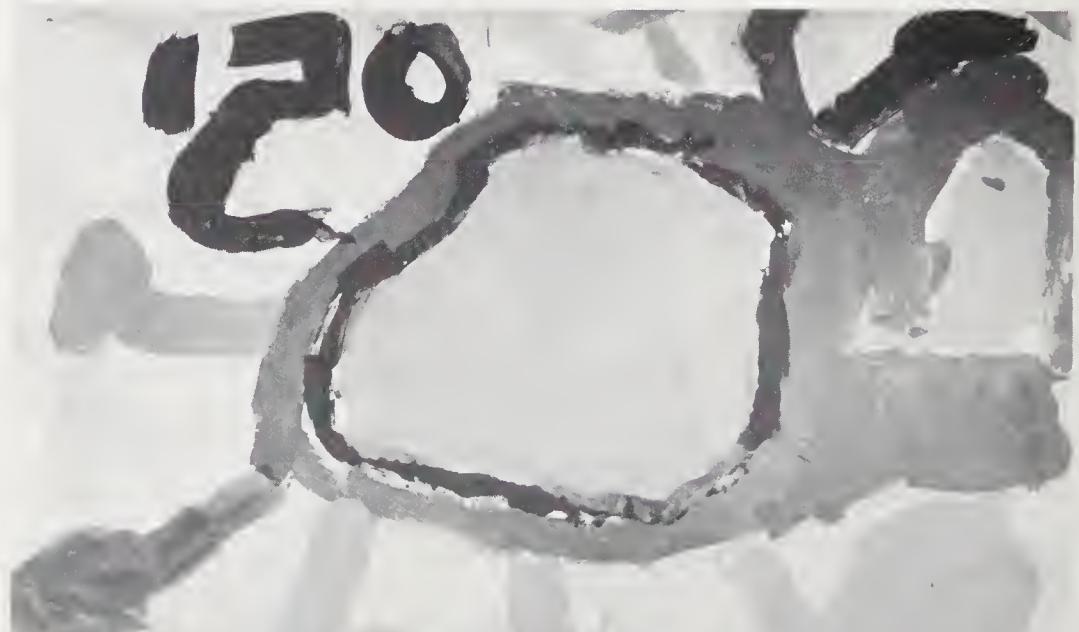
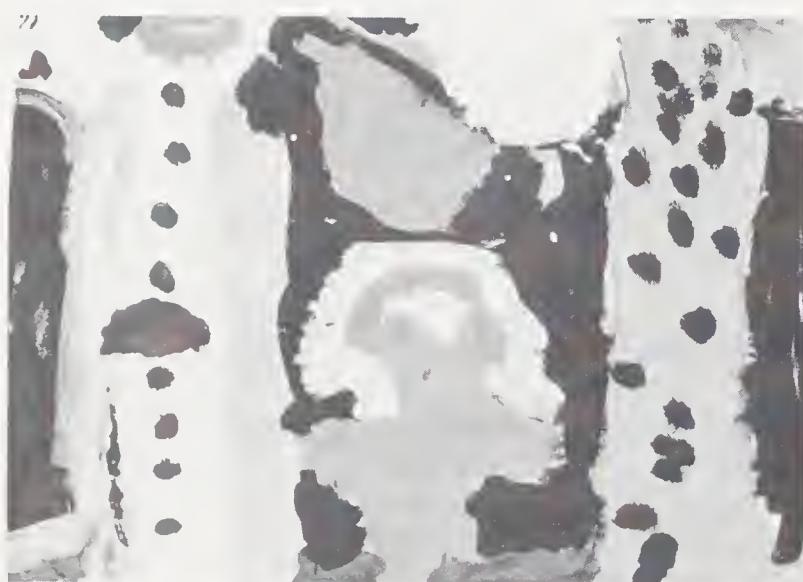
In planning the physical organization of the classroom, the teacher should consider its work and storage areas and carefully plan to use it to its fullest potential. The storage area should be conveniently located so that pupils can, for the most part, obtain and return supplies. Because the cleaning of brushes and water tins is a necessary part of clean-up in painting, an area must be prepared for this. The sink area is the logical place; however, if a sink is not available, a designated area of the floor or a table can be covered with plastic sheeting and newspaper and a pail of water for washing the equipment can be placed there. Tins that have been washed and rinsed may be inverted to dry on another pad of newspaper. The washed brushes should be stored with the bristles up in one of the tall, empty water tins. All other materials, such as the sets of paint, can easily be returned to the cupboard or the shelf (or, if necessary, to a box, which might be stored elsewhere). The children should be readily involved in organizational routines, and there should be consistent expectations with regard to their roles and responsibilities.

## Organizing a Painting Activity

### General Suggestions

It is suggested that the teacher, in planning a painting activity:

- allow adequate time for the activity. Some painting lessons may require two or three sessions, especially in the Junior grades;
- schedule lessons to conclude at a recess or a dismissal time;
- have pupils work in groups. A group of four is usually convenient;
- number each member of a group and then assign tasks by those numbers (e.g., number one gets the newspaper for the group). If tasks are assigned by number and completed in sequence, the preparation for the next learning experience can be made in an orderly fashion;
- provide a clothesline of string or wire and clothes-pegs so that damp pieces of work can be hung up;
- arrange an activity area that will allow some children to explore further, extend their experiences, or complete their paintings later;
- store work in a convenient place until the next work period, when the pupils will be motivated once again to complete it.



## Routines

**Prior to the activity.** The teacher arranges the supplies and equipment necessary for the lesson in an easily accessible area of the classroom.

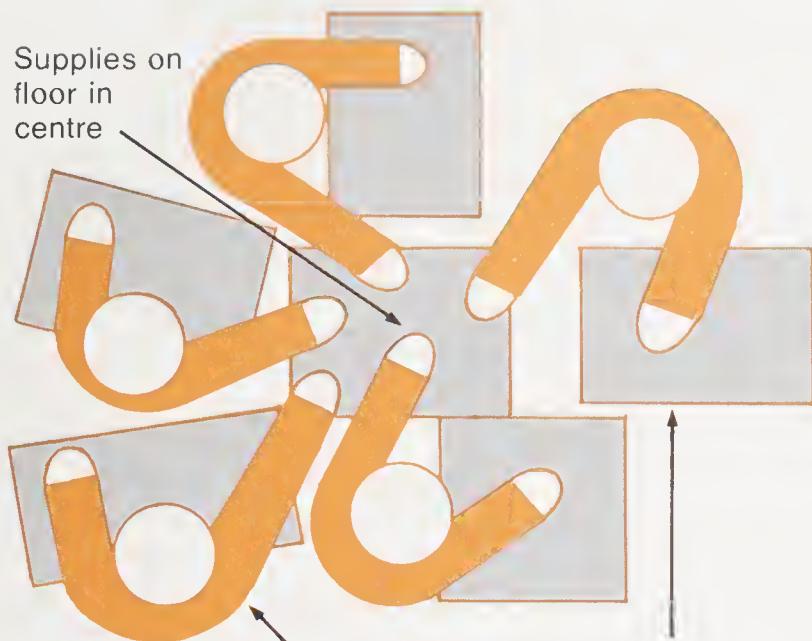
**Setting up the activity.** Pupils arrange their desks in convenient groups of four around a central floor area that will be used for supplies, as in the accompanying diagrams. (Groups may vary in number from two to five pupils.) In some situations, a group or groups may work on covered floor areas.

Pupils then distribute supplies one item at a time to their groups according to the numbers they have been assigned by the teacher and taking turns in clockwise order around the group. The teacher names and hands out the items to be distributed in order to prevent crowding or rushing and gives careful and complete instructions for carrying supplies.

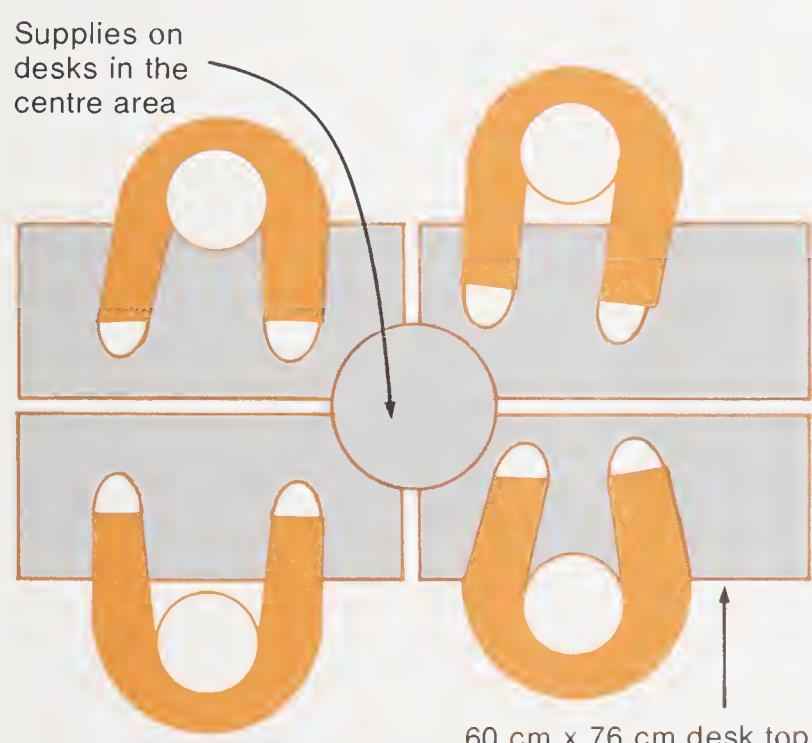
After a prolonged use of these routines for group activities, pupils will be able to adapt the procedures to individualized activities.

**Clean-up.** Adequate time should be allowed for cleaning up and clearing away materials at the end of the painting activity. Usually a maximum of ten minutes will be sufficient.

The emphasis should be placed on orderliness and pupils' development of efficient work habits, as well as on having pupils gradually assume the total responsibility for clean-up. The development of such responsibility on the part of pupils is important for those occasions when individuals or a part of the class is given an opportunity to choose painting as an expressive activity.



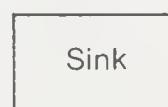
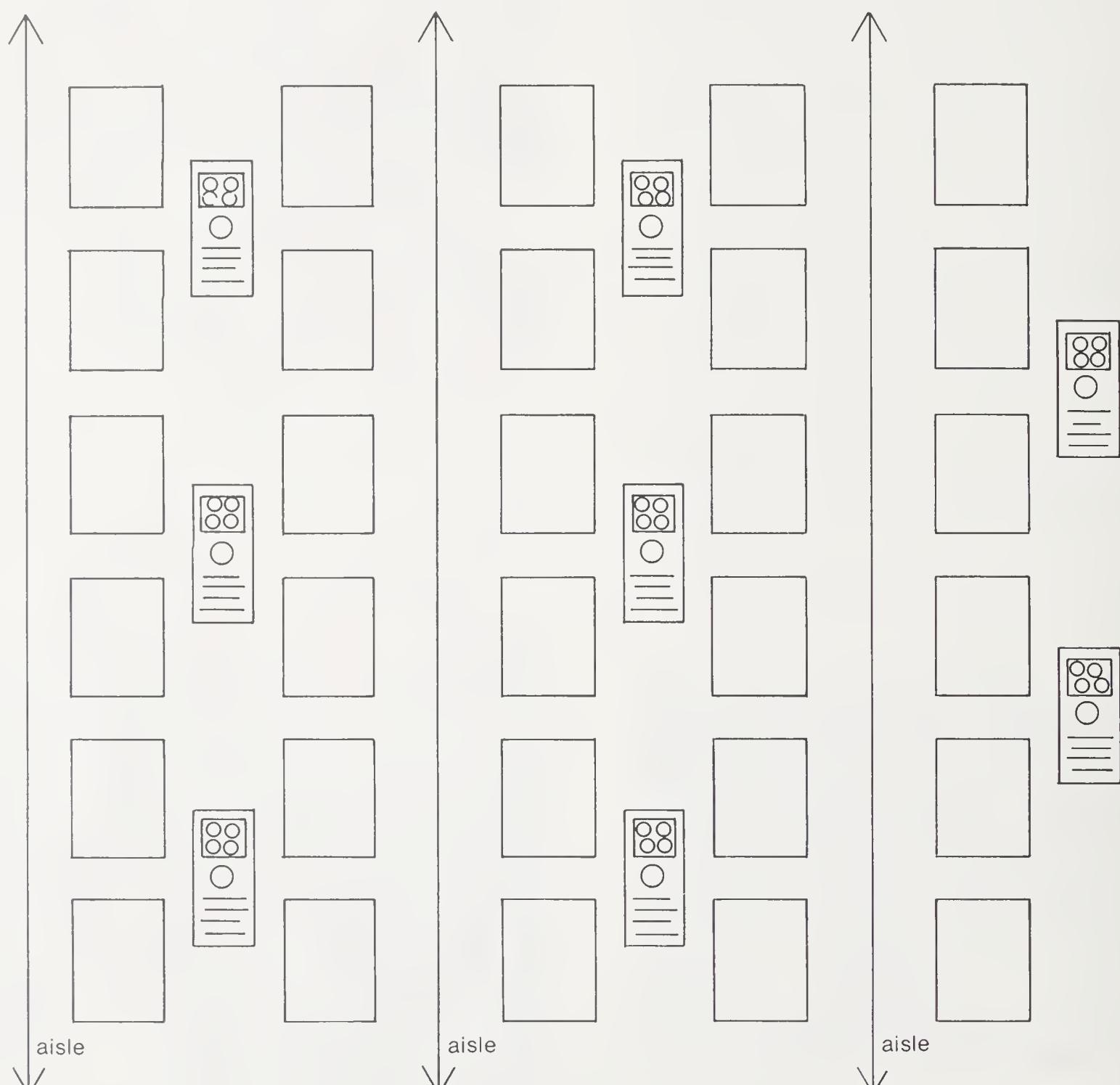
45 cm x 60 cm desk top



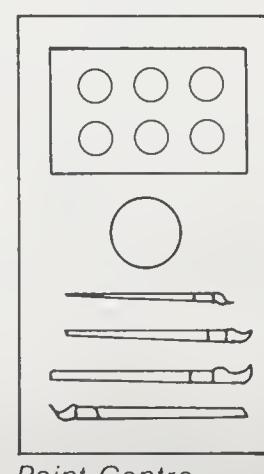
60 cm x 76 cm desk top

## Sample Classroom Arrangements for Painting Groups

A.

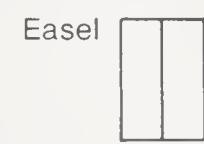
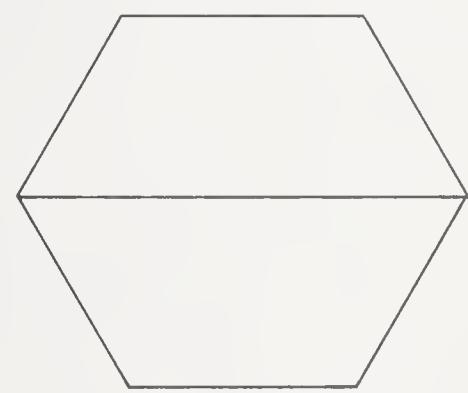
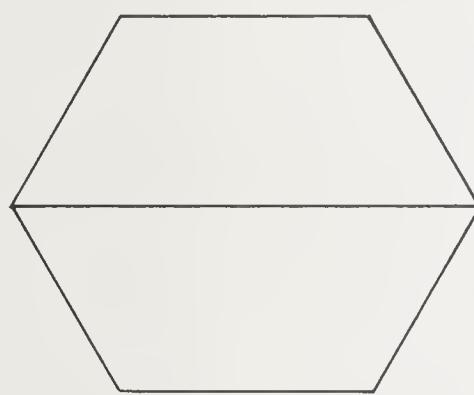
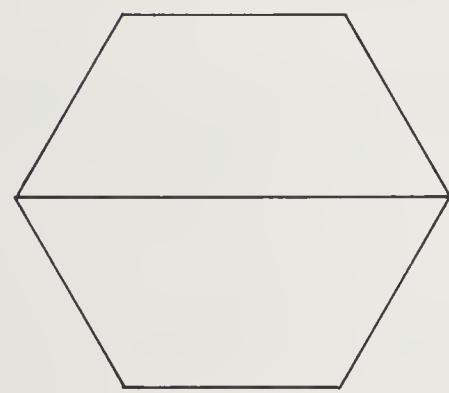
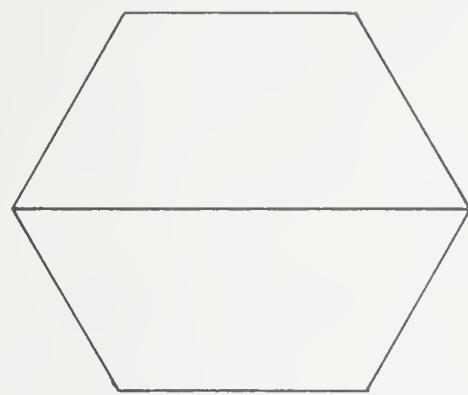
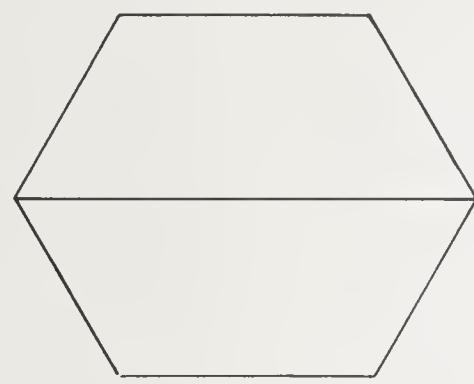
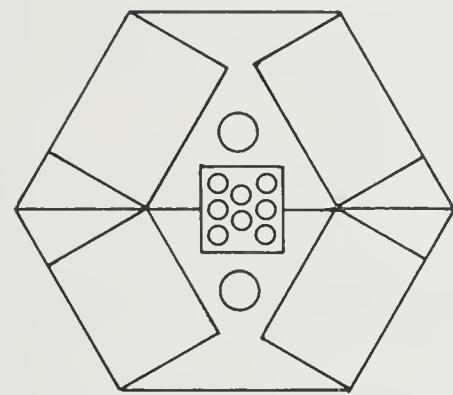


Cupboards



paint  
newspaper  
water tin  
brushes

B.



Cupboards

Sink

## **Room and Storage Suggestions**

An organized classroom facilitates creativity and easy movement. An unorganized room leads to confusion and accidents and inhibits a positive sharing of an artistic experience. Teacher planning is the key to a successful art environment.

While many rooms are no longer arranged so that the seats are in rows, a variation of this set-up can be used for painting activities. With such an arrangement it is necessary, however, for paint areas and walking areas to be designated so that accidents can be avoided.

Some teachers will prefer to have the paint placed on an empty desk in the centre of the group. Other teachers will push the desks or the tables together to create a large surface. Each method has its advantages and disadvantages. Success depends on the teacher's organization and planning.

A classroom for visual arts activities should have "special" corners. A box in a cupboard might be a special corner for storing "junk" material — material used to motivate or facilitate artistic expression. Many kinds of supplies that are readily available to pupils — for example, egg cartons, cloth materials, buttons, spools, tubes — can be brought into the classroom, where they make additions to a junk corner. Inspiration can be derived from a junk-corner item such as an old lantern, a discarded running shoe, or an unused toy. While a great variety of materials can be collected, it may be necessary for the teacher to assist the children in being selective.

The visual arts classroom is a workroom. Both teacher and pupils are responsible for its organization, and each must take a personal interest in the care and maintenance of the equipment, the materials, and the atmosphere of the classroom studio.

## **Supplies and Materials**

Children should acquire experience with a variety of media, tools, and materials and learn their characteristics by using them. They can also be taught how to organize and take care of materials in the classroom. Learning to use materials to solve expressive and practical problems is a part of the program. The following are some of the materials necessary to a visual arts program:

**Crayons.** Generally, large-sized crayons should be used for young children, while smaller-sized crayons should be available for older children. However, it is usually advisable to provide a variety of sizes of crayons. As well it is useful if the sides of some of the crayons can be used in addition to their tips. Other stick media, such as oil pastels, non-toxic markers, and soft pencils, may be introduced for variety and to fulfil particular purposes in various grades.

**Paper.** A variety of papers should be available in 45 cm x 60 cm size for painting. Cream manila and newsprint are recommended for Primary and Junior classes. Other textures of paper — for example, kraft paper, wallpaper, sugar paper, finger-painting paper, construction paper, and corrugated paper — in various sizes and shapes may also be used with suitable media. In general, large paper should be used with large tools and small paper with small tools.

**Scissors.** Scissors are often needed in an interesting visual arts program. Some attention should be paid to the size of the scissors in relation to the ages of the children. Sharp points are not advisable for use by young children.

It may be necessary to have a few pairs of scissors for left-hand use as part of a set. A good set of scissors can usually be shared by two or three classrooms, with a labelled box serving as a storage and carrying unit.

**Paint.** Children should be introduced to water-based tempera paint early in Kindergarten. As soon

as they have learned reasonably well how to handle paint, they should be given a *full* range of the main hues. At the Primary level, eight hues should be available, and pupils may begin to do some mixing of colours. In the Junior grades, students should have at least the primary hues (red, yellow, blue) and the neutrals (white, black, brown); however, many classrooms will have a greater range of hues, or will have additional hues available for special needs.

**Brushes.** In general, the Kindergarten child should use a long-handled round brush; the Primary child, a 1.5 cm flat one; and the Junior child, a 1 cm flat hog's-hair brush. All pupils should have some variety of sizes and shapes of brushes available for use in applying paint in large masses, lines, patterns, or textures.

**Other media.** A variety of both commercial materials and natural and found objects should be available for use in the visual arts program. For activities in construction, modelling, pattern making, and group work, materials such as wool, wire, toothpicks, clay, plasticine, plaster of Paris, finger paint, string, burlap, and felt may be used.

In addition, the teacher should be innovative in using such natural and found objects as twigs, leaves, and stones, as well as pieces of cloth, cardboard, styrofoam, newspapers, and recycled articles, in order to develop an interesting, experiential, but budget-conscious activity program in the visual arts.

Pupils must be taught to care and have respect for all materials. They should learn to avoid wastage, to store all materials properly, and to plan for the wise use of materials in every lesson.



## Displays

Displays of pupils' work are a logical part of the visual arts program. It should be noted, however, that although most children want to show their work, "a child's work should never be exhibited against his or her will or for purposes of comparison or competition. The manner in which the child's work is displayed reflects the teacher's respect for an individual effort" (*Education in the Primary and Junior Divisions*, p. 92).

Displays of children's work should be well planned and frequently changed. A visual arts display should also be visually unified. This unity might be achieved through the use of a focal point or a background and through consideration for compositional concepts such as variety, balance, harmony, and grouping. The use of mats and mounts on occasion for both individual works and groupings will provide for a more formal presentation.

*Labelling or stories should not interfere with the picture surface.* Instead, a label (e.g., "I am walking with my friend to the playground") can be lettered on a separate strip of paper. The gradual involvement of pupils in selecting, labelling, and arranging displays should be encouraged. An appealing display will enhance the teaching process by creating interest and motivation on the part of the children.

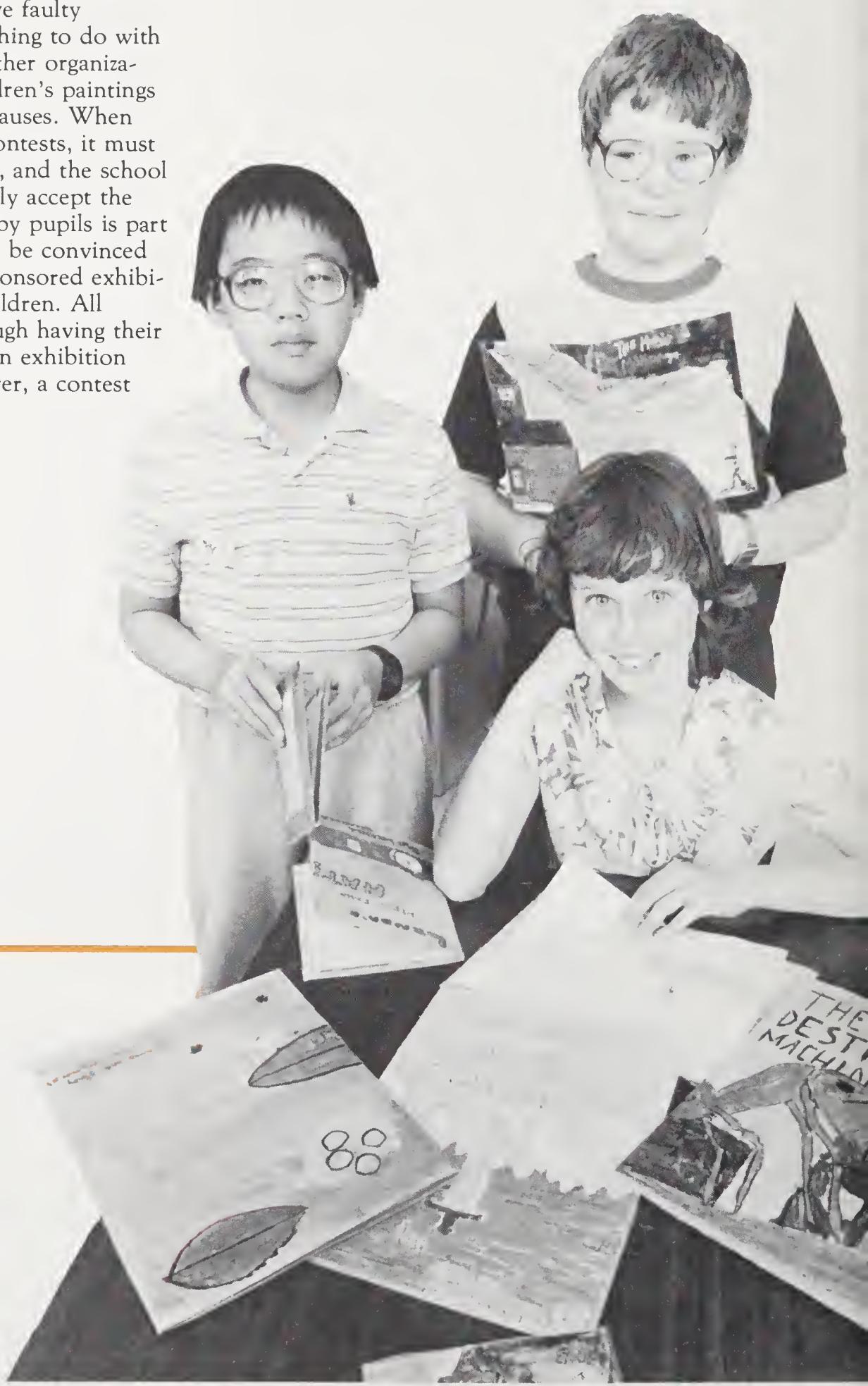
Displays most often take place within the classroom, but they may also be extended into the hall, the school foyer, or even elsewhere in the community. Classroom displays should vary to include pupils' work, professional pieces or reproductions, and other visually motivating materials relevant to the program. Care must be taken to use reproductions for motivation and appreciation, not for comparison and imitation.

In order to get a "better artistic effect", teachers sometimes provide children with pre-outlined pictures of the type seen in many colouring books or on duplicated worksheets for colouring and evaluate their work on the basis of the ability "to colour between the lines". This practice inhibits the child's natural mode of artistic expression and places



a false value on the end result. Commercially prepared hobby-craft kits often have a similar effect. Practices of this nature are to be avoided in the school program.

Another practice to be avoided is the submission to contests of children's artworks from the school program. Contests and prizes are questionable modes of motivation in the visual arts program, at least in elementary schools; they often involve faulty standards of evaluation and have nothing to do with expressive values. Community and other organizations sometimes seek to involve children's paintings and posters in publicity for worthy causes. When this involvement takes the form of contests, it must be resisted by the teacher, the school, and the school system. Many organizations can readily accept the explanation that the work produced by pupils is part of a planned school program and can be convinced of the better educational values of sponsored exhibitions involving the work of many children. All children need to be encouraged through having their work exhibited occasionally. While an exhibition mode helps to meet this need, however, a contest mode inhibits it.



## Concepts and Skills in Visual Arts

Concepts of design and principles of composition are basic to perception as well as to creative expression in art, just as addition, subtraction, and other numeric concepts are basic tools in mathematics. Artists, designers, and students use various combinations of concepts and principles consciously and intuitively to compose any art form. In art activities, young children tend to respond intuitively. As their physical and mental development progress, however, pupils will require a meaningful introduction to, and a teacher-guided review of, the visual arts concepts that are applicable to their work. Nevertheless, the study of concepts and the introduction and development of skills in the use of various media must always remain a means to an end, and not an end in themselves. While each concept may be examined separately, it becomes part of the whole composition or structure. The child will learn these concepts through his/her senses, through investigation and application, and through teacher-guided discussions as a part of the learning experiences.

### Concepts

1. **Lines** invite exploration around and through a visual composition or structure. They may be straight, curved, jagged, solid, broken, fat, thin, long, short, light, dark, vertical, horizontal, diagonal, regular, or irregular. They may create shapes and suggest movement or a state of rest.

Children can be helped to develop an awareness of line through activities such as weaving, the creation of stick structures, wire sculpture, painting, finger painting, the making of mobiles, and stitchery.

2. **Shapes** (two- or three-dimensional) can describe both mass and space. Spaces exist between, around, and in masses. Shapes can be large, small, regular, irregular, geometric, natural, symbolic, representative, or abstract. Some activities emphasizing shape that pupils might undertake include observing shapes within the environment; doing drawings based on outline; modelling and sculpturing; plaster

and aggregate carving; building with wood pieces, cardboard boxes and tubes, or papier-mâché; pattern making; and painting.

3. **Colour** includes the qualities of hue, intensity, value, thickness or thinness, and warmth or coolness. *Hue* refers to the names given to the colours. The primary hues are red, yellow, and blue. Secondary hues (e.g., orange, green, and violet) are obtained by mixing pairs of primary colours. Blacks, greys, and whites are usually referred to as *neutrals*.

*Intensity* refers to the purity or strength of colour. In pigments a colour may be applied thickly or thinly. *Value* has to do with darkness or lightness: when a hue has white added to it, it becomes lighter and is called a *tint*; when it has black added to it, it becomes darker and is called a *shade*.

The relationships of primary and secondary colours may be illustrated by a circle. Note that when diametric opposites are mixed, a grey effect results.



The relationships of tints and shades in any one hue may also be illustrated by a circle.



In order to help children develop an awareness of colour, the teacher can have them:

- name, describe, and discuss colours and colour qualities in their own work;
- describe and discuss colour qualities in the classroom setting and in the environment;
- experiment with colour, especially in paint in the Primary grades; by the Junior grades, pupils can be working on problems in colour qualities in various media, using scrap paper to experiment;
- examine their own art and the art of others and discuss how colour may affect centre(s) of interest, rhythm and repetition, and harmony and may contribute to feelings of warmth, anger, joy, fear, coldness, festivity, solemnity, and so forth.

4. **Texture** is the nature of surface quality; its effect can be visual, tactile, or both. A surface might appear or feel smooth, rough, slippery, furry, woolly, fuzzy, pebbly, or spongy.

Visual texture may be obtained through choice of colour and through repetition, variation, and alteration in shapes, lines, sizes, and spaces.

Activities that involve the concepts of texture include painting with a variety of tools, weaving, paper sculpture, sculpture with wood pieces, macramé, assemblage, stitchery, the making of stone mosaics, finger painting, and fabric work.

5. **Value** refers to the qualities of lightness or darkness in and around, or cast on, a visual form. It also refers to the amount of light or dark colour in a paint. (It should be remembered that a hue plus white makes a tint, a hue plus black makes a shade, and a hue plus grey makes a tone.) Lessons that show or use the quality of value could develop around monoprints, monochromatic paintings, drawings, sculpture, finger painting, and experiences in the observation of phenomena. Light-sensitive film and paper (e.g., blueprint paper) can also be used for activities featuring value qualities.

## Principles of Composition

Composition is the organizational, structural, or design aspect of works of art. The term *composition* tends to be used most frequently in reference to two-dimensional works such as drawings, paintings, and prints but is occasionally used with regard to sculpture as well. *Visual structure* is the term employed with respect to some sculpture and architecture, while *design* is generally used to describe the plan, structure, and resulting form of objects for functional use, for example, a chair, a home, or a piece of pottery. Although pattern may be part of a design, *design* does not mean *pattern*.

Various visual elements, including those discussed earlier in this section — line, shape, space, colour, texture, value — may be manipulated as ingredients in a composition. Principles of composition are guides (not rules!) to the assembling of these ingredients to achieve an expressive and aesthetic effect. These principles, which often combine and overlap in their effect, include the following elements:

**Dominance.** A focal point(s) or centre(s) of interest may be created by the use of outstanding or contrasting elements (e.g., a strong colour, a large shape, a distinctly textured area, a dark shape).

**Contrast.** This involves the use of differing or opposing qualities of various elements, for example, light and dark values or large and small shapes.

**Rhythm.** The rhythm of a work results from the repetition or recurrence of various elements and features.

**Harmony.** Harmony is created through the use of elements (e.g., shapes or colours) that are similar or related.

**Unity.** This is the feeling conveyed through the use of certain principles and elements that all the parts of a composition or structure belong together. Lines, for example, can be used to lead the eye through a composition and hold the various elements of the work together in a kind of network.

While children in the early years of school often use these concepts and principles intuitively to create satisfying compositions, they should gradually be made consciously aware of them as well, through observation, discussion, and use. These concepts should be explained in language appropriate to the children's general level of understanding and examined in both the children's own work and in other available pictures, objects, and phenomena.

By the Junior grades, the solving of compositional problems may frequently be among the objectives in visual arts activities and lessons, with an emphasis on how compositional aspects affect or contribute to expressive ideas. It is also important that children learn to apply the compositional ideas to three-dimensional work as well as to painting.



## Skills

Skills and techniques should be introduced naturally and functionally, in response to the child's curiosity or need for a particular tool of expression. Children may not ask overtly for help or even realize precisely what they need, so that the teacher will often have to rely on intuitive judgement to uncover the problem or need.

From *Education in the Primary and Junior Divisions*, 1975, page 90.

Visual arts skills are learned through the manipulation of tools and materials, demonstration, observation and discussion, problem solving, and practice. Their effects are incremental.

The core of the art program will usually involve picture making with tempera paint. There are many skills and techniques involved in painting. *It is necessary for children to have opportunities to use and practise these skills.* Each child should be encouraged to develop a variety of skills, which will be repeated and refined through the various grades. It should be remembered, however, that *painting skills and techniques are not an end in themselves but a means to a more satisfactory or more satisfying expression of ideas.*

### Painting Skills

Children should develop the following painting skills:

- putting paint on the brush
- controlling the amount of paint on the brush
- taking paint to the paper
- applying paint: filling in large areas, controlling paint in small areas, and varying the sizes of lines and shapes
- washing the brush prior to changing colours
- drawing with paint
- mixing hues
- painting next to paint
- painting over dry paint
- painting over wet paint

- applying a wash
- mixing tints
- mixing shades
- blending colours
- applying paint in order to create texture
- mixing watery paint
- mixing adequate paint to cover a given surface without waste
- painting smooth edges
- combining paint and other media

### **Paintbrush Skills**

Children should acquire the following paintbrush skills:

- painting to fill in a large area
- painting to make lines of varying thickness and density, broken lines, dots, textures, smooth edges, and so on
- stippling
- spattering
- dry-brush techniques
- applying a wash
- applying paint to wet paper
- twisting
- twirling

While paint can be applied by tools other than a brush (e.g., a piece of sponge or cardboard), each technique involves its own skills.

### **Crayon and Stick Media**

Stick pigments, which include oil pastel, charcoal, and chalk, can be:

- used heavily or lightly;
- blended;
- dotted;
- used both at the ends and on their sides with grooves cut in;
- polished;
- heated or ironed;
- used over or under other media (e.g., paint);
- smeared.

The technique and the medium dictate the size of the background. The use of a variety of shapes and sizes of background will extend the children's creative possibilities and will challenge them. Effective backgrounds include newsprint, cream manila, construction paper, finger-paint paper, sandpaper, mural paper, onionskin paper, tissues, corrugated paper, cardboard, wallpaper, and masonite.

### **Cutting and Tearing Skills**

Cutting skills allow the use of paper and other sheet material as media. Children should develop the following skills in the use of scissors:

- holding the scissors correctly
- manipulating scissors and paper to suit the purpose
- cutting a preconceived shape without first outlining it in pencil
- turning the paper to facilitate cutting
- cutting in even strokes

Children should also learn the skill of *tearing* paper. A distinction should be made here between ripping, which allows no control over outcome, and tearing. By learning techniques of tearing, which involve using the fingers in certain ways, children will be able to achieve preconceived shapes *without* first drawing them in pencil. These techniques include the following:

- using the thumb and pointer finger on each hand in the manner of a scissor blade
- using a short pulling motion to control the tearing

### **Pasting Skills**

Pasting skills include choosing a suitable adhesive and deciding on the correct amount for the particular task at hand. For most paper work a semi-solid paste is strong enough. Glues may be required for



three-dimensional work. Other pasting skills include the following:

- applying small amounts of adhesive around edges
- applying small dabs of adhesive at strategic or crucial points
- applying paste to the shape to be glued and not to the background
- applying pressure for a short time until the paste or glue begins to stick

There is a variety of ways in which paste can be applied, for example, with fingers, brushes, toothpicks, rolled-up and folded scraps of paper. Paste marks should not show on the finished product.

### **Modelling and Constructing Skills**

The characteristics and properties of the materials that are being used will determine the modelling and constructing skills that will be required. The teacher should be aware of the skills and techniques suitable for each medium as well as the medium's advantages and limitations. The medium can then be used in accordance with its properties. Modelling and constructing sometimes require that a child learn how to use tools as well as how to control media.

Modelling materials and constructing methods include the following:

- modelling (i.e., oil-based) clay
- regular (i.e., water-based) clay
- starch and salt
- papier-mâché
- wood-block sculpture
- cardboard-box and tube sculpture
- stitchery
- sawdust and paste
- macramé
- soft sculpture (e.g., sculpture in cloth)
- simple mobiles and stabiles
- carving medium (plaster of Paris mixed with vermiculite, sawdust, or sand)
- wire
- sand casting (i.e., pouring plaster into wet sand formations)
- paper sculpture
- found objects
- natural objects (trees, branches, stones)
- weaving
- collage
- felt, cloth, glue
- symmography (i.e., the designing of string structures)



## Minimum Program Requirements

Providing a visual arts program requires that the teacher consider time allotments, plan major learning activities that reflect a range and a balance, and extend visual arts concepts and experiences appropriately throughout the curriculum.

Two major activities per week in the Primary grades and one in the Junior grades should be considered *as a minimum* to ensure the growth of artistic expression. With young children, such as those in Kindergarten and Grades 1 and 2, daily activity is recommended. During these sessions, attention should be focused on expression, concepts, and skills. Concepts and skills should be presented in a meaningful and developmental manner and should take the children's natural maturational levels into account. The planning of major activities and sessions can be done on a long-term basis, with appropriate allowances made for short-term activities and incidental recognition of experiences and topics that have current interest or meaning.

Picture making should receive the most emphasis in the planning of the major activities of the visual arts program. Drawing and painting activities allow for a wide range of experiences and expression and are excellent vehicles for the development of concepts and skills.

Opportunities provided for the expression of personal experiences and feelings should allow pupils to explain both their subject matter and the media being used. Tempera paint, for the most part, is a medium that is readily available and suitable for children's artistic expression. Pupils should also develop experience in using, in both two- and three-dimensional ways, other media and materials, such as crayons, oil pastels, coloured paper, cardboard and scrap materials, and clay or modelling media.

Major visual arts activities should generally involve such factors as the following:

- general and specific motivations for the expression of ideas
- the preparation and organization of materials, space, and working surfaces

- the guidance of pupils in skill and concept development
- an analysis and evaluation of accomplishments
- a display of the work
- organized clean-up and storage
- the possible continuation or extension of an activity into an additional lesson

Sometimes the teacher will want to extend visual arts experiences beyond the school environs. Field trips might be arranged to the following places:

- art galleries, museums, local exhibits
- a farm
- the corner store, supermarket, plaza
- a local industry
- science centres, outdoor education centres
- a local quarry, woodlot, or conservation area

Experiences of this nature might serve as an introduction to major in-school art activities, which might then be related to other forms of expression as well, such as storytelling, creative writing, puppetry, or drama.

Holidays are another source of motivation for art lessons. The following aspects should be considered by the teacher planning art activities based on holidays:

- respect for the individual's beliefs
- the suitability of the theme
- an emphasis on creative and productive work and not repetitive or colouring exercises
- the choice of experiences, events, and holidays that are meaningful to the group

Visual arts activities can sometimes be integrated with other subjects. Occasionally a topic being studied in another subject provides ideas for motivation or subject matter in art. Sometimes the visual art activity provides a suitable follow-up for a topic in another subject.

Different modes of expression, such as painting, writing, or dramatization, can be related to or contrasted with each other in the follow-up to other

### Chart of Minimum Program Components

|                            |   |
|----------------------------|---|
| Drawing<br>and<br>Painting | Modelling; constructing; making and dramatizing with puppets            |
|                            | Creating with crayon and other stick media, paper, collage; printmaking |
|                            | Viewing; discussing; appreciating; arranging (e.g., displays)           |

subjects or topics. When art activity is used as the vehicle of expression for another subject, the teacher should use this opportunity too to enhance awareness of concepts of form as well as to further develop the art skills involved in the activity.

The following list provides examples of art activities and specific uses to which they might be put:

- murals: for a study of service workers in the community
- puppetry: for the dramatization of stories and events
- mask making: for a study of Native peoples
- dioramas: for a study of animals or insects in their appropriate settings
- posters: for the advertising of school events
- labelling: in work on maps, projects, book covers
- illustration: for the presentation of a story or an idea
- construction: for a study of measurement
- modelling (e.g., of a pioneer site)
- collages (e.g., of athletes in motion)
- assemblages (e.g., of musical instruments)
- appreciation (e.g., of the art and design forms of the pupils' own multicultural heritages, as well as those of other cultures)

## **Incidental and Short Lessons**

Brief lessons (approximately five to twenty minutes in length) in which the emphasis is on the development of the pupils' visual awareness and knowledge in the area of art can extend the children's understanding of art concepts as well as the relationship of art concepts to other experiences and topics in the curriculum. Such lessons may involve the observation of works of art and other visual phenomena, as well as the exploration of a concept of composition or design, or even experimentation in a skill or technique. Some of these activities are best done in the classroom, while others may be accomplished beyond that setting. Incidental lessons, as well as planned short lessons, can greatly enrich a minimum or core set of visual arts activities.

Activities suitable for short or incidental lessons include the following:

- experimentation with a new medium, skill, or technique
- an analysis and appreciation of art and design objects
- a viewing and discussion of pupils' work on display
- an examination of slides or reproductions of pictures or artworks
- the viewing of a filmstrip that augments an aspect of a major activity
- a discussion of a new experience, with an emphasis on visual imagery
- the relating of pupils' work to a similar topic or theme as handled by an artist
- the sharing of experiences with a visitor such as an artist or craftsperson
- an examination and appreciation of the work of another class or grade level
- an examination of natural objects such as plants, shells, or rocks
- an observation of a machine and a discussion of how it is designed to work
- an examination of an object designed for practical use, such as a lamp or item of furniture
- the making of rubbings of objects in the school or yard
- the making of brief notes or drawings of a wide range of visual phenomena

In these various activities the teacher can involve pupils in answering questions, making specific observations, comparing and contrasting, and problem solving.

## Components in an Expanded Visual Arts Program

|            | <b>Picture Making</b>   | <b>Sculpture</b>   | <b>Design</b>   | <b>Group Activity</b>  | <b>Appreciation/<br/>Awareness</b>  |
|------------|---|--|---|--|---|
| K-Grade 3  | <p><i>Paint</i> — brush, sponge</p> <p><i>Crayon</i> — point, side</p> <p><i>Paper</i> — cut, torn</p> <p><i>Mixed media</i> — resist, collage</p> <p><i>Drawing</i> — crayon, brush</p>  | <p><i>Modelling</i> — clay, plasticine</p> <p><i>Construction</i> — wood scraps, boxes, tubes</p>  | <p><i>Finger paint</i> (explorations)</p> <p><i>Printing</i> — found objects, plasticine stamps</p> <p><i>Rubbings</i> — found objects and surfaces</p> <p><i>Weaving</i> — paper strips, wood frames, coarse fibres</p> <p><i>Folders or simple booklets</i></p>   | <p><i>Composite murals</i> (whole class)</p> <p><i>Puppetry</i> — paper bag, sock, head, simple staging</p>  | <p><i>Perceptual/sensory experiences</i> (based on hands-on activities) — trees, plants, rocks, shells; buildings, machines, surfaces; clippings, reproductions, pictures</p> <p><i>Discovery/inductive learning</i> (based on hands-on activities) — qualities of colour, textures, shape, line, pattern, concepts of design</p> |
| Grades 4-6 | <p><i>Paint</i> — brush, sponge, cardboard, roller, finger paint</p> <p><i>Crayons, oil pastels</i> — point, side</p> <p><i>Paper</i> — cut, torn, tissue</p> <p><i>Mixed media</i> — resist, collage</p> <p><i>Drawing</i> — crayon, pencil, brush</p> <p><i>Monoprints</i> — finger paint, brayer</p> <p><i>Rubbings</i> — cut paper, cardboard</p> | <p><i>Modelling</i> — clay, plasticine, starch, salt, papier-mâché</p> <p><i>Construction</i> — wood, boxes, tubes, styrofoam, soft wire, string, paper</p> <p><i>Carving</i> — plaster and aggregate</p> <p><i>Sandcasting</i></p> <p><i>Soft sculpture</i> — cloth, stuffing</p> | <p><i>Finger paint</i> (abstractions)</p> <p><i>Printing</i> — found objects, plasticine stamps, cardboard, string, roller</p> <p><i>Pattern making</i> — freehand cut paper, template and stencil, rubbings</p> <p><i>Weaving</i> — paper, wood frames, cardboard looms, braiding, macramé</p> <p><i>Model building</i> — boxes, tubes, cardboard, paper, found objects</p> <p><i>Posters</i> — lettering, cut paper</p> | <p><i>Murals, friezes</i> (small group)</p> <p><i>Exhibitions, displays</i></p> <p><i>Model environments</i></p> <p><i>Large papier-mâché structures</i></p> <p><i>Puppetry</i> — paper bag, sock, ball heads, costume work, stages, scenery</p> | <p><i>Discussion, drawing, writing</i> — ads, posters, billboards, furniture, lighting, buildings, façades, pictures, reproductions, slides, film-strips, video</p> <p><i>Examination</i> — themes, styles, functions, designs</p> <p><i>Discovering environments</i> — for living, working, commerce, entertainment</p>          |

## Planning Ideas

### General Development of Learning Experiences in Painting

The seven steps involved in the development of a learning experience are discussed in this section. The accompanying chart provides a rough guide to the amount of time that should be allotted to each step.

#### Planning for Picture-Making Lesson Components

| Approximate Time Distribution |          |
|-------------------------------|----------|
| A. Introduction               | 10 - 20% |
| B. Materials and distribution |          |
| C. Discussion of purpose      |          |
| — Skills                      |          |
| — Concepts                    |          |
| D. Motivation                 |          |
| E. Work period                | 60 - 80% |
| F. Clean-up                   |          |
| G. Evaluation and follow-up   | 10 - 20% |



## **Introduction**

The function of the introduction to an art lesson is simply to bring the children's attention in an interesting way to the impending activity. In general, the introduction should be quite brief. In order to introduce an activity, the teacher might:

- pose a question around an exciting event, an interesting activity, or a very colourful object;
- have students recall content from a previous lesson (e.g., "Earlier this week we painted about our ideas on travelling. Today we might think about how one might travel in a busy city.");
- have students recall a concept from previous work (e.g., "Last week we used a variety of shapes in our pictures. Let's think now about how we could use different sizes.");
- pose a problem (e.g., the teacher might have the pupils write down or draw on a slip of paper five different devices invented by people to get up or down from one level to another);
- present a technique (e.g., "Today we are going to try painting the large background areas of a picture first. Think about what some of those areas might be.").

## **Material Distribution**

This phase involves making all necessary physical preparations, including the following:

- grouping and arranging paint stations
- distributing paper and media
- quickly reminding pupils of or reviewing physical routines
- in the case of very young children, sorting out which of them will be working in the painting area of the classroom

The emphasis should be on order and efficiency, and the involvement of the children in responsibilities as much as possible.

## **Discussion of Skills and Concepts**

A skill and/or concept problem or objective may be introduced at this point. If this was done earlier, in the introduction to the lesson, the topic can be further elaborated at this point. Frequently the emphasis of the lesson will result from clues or ideas arising from the evaluation of a previous lesson. It may also arise from a recent visual experience shared by the group, such as a film, a picture on display, or an exhibition of the children's work, or from a concept in another part of the curriculum, such as language arts or dramatic activity.

While certain skills or concepts are emphasized in the lesson as a means of allowing children to learn more about them or to explore them further, the emphasis need not be placed exclusively on these skills and concepts.

Demonstration may also be used occasionally as a strategy at this stage in a lesson.

## **Motivation**

Sometimes the introduction to a lesson and the discussion of skills and concepts will motivate pupils sufficiently so that they require little further stimulation to begin an activity. At other times, however, they will need to be motivated to elaborate on a theme or topic or to solve a problem that has been presented to them. In these cases the teacher might pose questions — for example, Who? Who else? How many? Where? What was there? What were you doing? How do you do that? What time (or kind) of day was it? What do you see in the background? — to help the children develop detailed mental pictures. Children may find that by closing their eyes when dealing with these questions they are able to mentally visualize more clearly. Acting out an action or looking at a pose may also help them.

## **Work Period**

While the children are painting, the teacher should work with them, providing encouragement and guidance. Much of this can be done on an individual basis, although there will be times, especially at the

Junior level, when the teacher may deal on a group basis with children who are having similar problems. There may also be the occasional time when the attention of the whole class is drawn to a point of observation, a reminder of a concept of composition, or the way in which a technique is used to solve a problem.

The teacher must answer the difficult question of how much or what kind of guidance to give to the individual child on the basis of his/her knowledge of the child and of general expectations for children at different age levels. Younger children usually require little more than occasional encouragement, stimulation, and questioning to start them thinking, feeling, and reflecting on individual versions of the topic or theme. At the Junior level, however, children often need more assistance in clarifying their thinking or observation, or in solving technical problems. Rather than merely providing solutions in these cases, the teacher should devote his/her main effort to leading pupils to resolve issues themselves.

#### Clean-up

Here again the emphasis should be on order and efficiency, with children assuming the main responsibilities. Sometimes the children who have completed their paintings might assume most of the clean-up and putting-away tasks.

#### Evaluation Discussion

Occasionally there will not be much time for discussion right after the painting session and clean-up; in these cases the evaluation session can be done later in the day, at an opportune time. The evaluation, as well as focusing on the achievement of the goals of the lesson, can provide an opportunity for consolidating the children's awareness of concepts of composition, use of techniques, and ways of solving problems, as well as an indication of what might be emphasized in succeeding lessons. Evaluation discussions also provide natural avenues to oral and written language.



*Note:* With young children the emphasis should be placed on completing a lesson in one block of time; by the Junior grades, however, it is frequently necessary to use two (and sometimes three) blocks of time to complete the lesson.



## A Sample Painting Activity — Primary (Seven- and Eight-Year-Olds)

### Introduction

The teacher might begin this activity as follows: "On Tuesday after our painting session, we discovered how some of you showed your people walking or running. Find a painting on the display board that shows this. Show the position of your legs when you are running. How do your legs look different from when you are standing still?"

### Material Distribution

1. Pupils are arranged in groups of four for paint stations.
2. One person from each group is assigned to each of the following tasks:
  - a) setting out newspapers
  - b) obtaining a can of water
  - c) obtaining a paint set and brushes for the group
  - d) distributing large sheets of newsprint to the group

### Discussion of Skills and Concepts

#### Objectives

1. To encourage pupils to use more details in their pictures by helping them develop skill in superimposing painted details on a painted background
2. To foster the use of diagonals and angles to show action

#### Procedure

1. Continuing from the introduction, the teacher has students demonstrate running, walking, crouching, throwing, and jumping.
2. The teacher asks pupils questions about how each activity looks and feels in order to enhance their powers of observation.
3. The teacher asks pupils questions that will stimulate them to observe details such as the pattern on clothing, buttons, belts, and buckles.
4. The children mime activities (e.g., stretching) and describe how they feel.

### Motivation

The teacher presents pupils with an exercise such as the following: "Close your eyes and try to see in your mind a situation in which there are many people moving in different directions. You might see yourself in a game that you play with others at this time of year. What else do you see?"

Questions such as the following may help children to develop details of mental imagery: What are you doing? What are other people doing? Where are you? What are you and the others wearing? What time of day is it? What kind of colour do you see? What objects are in the background? What objects are up and down? What items do you see going in various directions?

### Work Period

The teacher uses this time primarily for providing pupils with individual attention. This might involve the following:

- encouraging individuals in getting started
- posing questions to encourage children to think about content and detail
- helping individuals with paint problems or brush uses
- encouraging children to think about empty spaces and whether they should be used in some way
- leading children to consider the effect created by having elements in their paintings touch or go off the edge of the paper

A group or the whole class may be asked to consider the following:

- painting details with a small brush on top of paint that is no longer wet
- the content of the background of their pictures and the use of certain background effects
- the solution to such problems as how to keep colours from becoming mixed or muddy
- what cleaning up they might do if they finish the activity



### Clean-up

During this phase of the lesson, the teacher should:

- indicate a system for drying wet paintings;
- delegate pupils to wash the brushes and store them with their bristles up;
- delegate pupils to empty water tins and clear up newspaper;
- have pupils move desks or tables back to their normal positions if necessary.

### Evaluation Discussion

Most of the discussion at this point will be related to the goals of the lesson. Constructive remarks should be stressed, with the children being encouraged to find positive achievements. The teacher might use strategies such as questioning, having pupils find specific features or qualities in a work or look for differences between works, and having children describe details and the ways in which things were done. In this lesson the emphasis is on the way movement is indicated and the kinds of details that are involved.

The teacher should also watch for any new signs of development in their pupils, such as the following:

- the use of more than one baseline for objects and figures to show ideas of distance
- the use of a variety of sizes in relation to ideas of foreground and background
- the use of declining width in a street or road that goes up the page

The teacher's strategy should be to encourage pupil thought on and discussion of these matters.

The following are some possible topics for painting lessons for children at this level:

- *about me*: eating; playing; wishing; my pets; getting ready for bed, school, Halloween, and so on
- *about my family and me*: birthdays, celebrations, traditions, and so on; holidays; responsibilities; dress-up occasions



- *about my friends and me*: adventures; school; sports; clubs and organizations
- *fantasy*: wishes; illustrations for imaginative stories; hideaways; a city of the future
- *visits*: the neighbourhood; the park; the swimming pool; camp; downtown; the shopping mall; the arcade; other places and countries

## **Development of a Modelling Activity (Eight- and Nine-Year-Olds)**

The following activity involves modelling with a salt and starch medium, which is prepared in the following manner:

### **Cornstarch and Salt Medium**

460 mL of salt

150 mL of water

230 mL of cornstarch

115 mL of cold water

Put the salt and water into a pan and stir over heat until it starts to boil. Mix cornstarch and cold water together and then add to the hot salt mixture. Mix quickly. When mixture takes on the consistency of stiff dough, remove from the heat. When mixture is cool enough to handle, knead into a smooth ball. Allow to cool and store in a plastic bag until needed.

Food colouring may be added to the salt and water before the cornstarch mixture is added.

Finished pieces may be left natural, or painted with tempera paints.

This mixture keeps indefinitely if kept away from air. Exposed to air, it hardens in thirty-six hours.

This mixture will make delicate objects. It may be put on a wire or paper armature.

The assumption is made in this outline that, prior to the lesson, pupils will have used modelling media such as clay (water base) or permanent modelling clay (oil base) before, but that this will be the first time that they have used a salt and starch medium.

### **Introduction**

The teacher helps pupils recall how they worked with clay before, how they shaped it, how they fastened parts together, what they made. Through demonstration and pupil participation, the teacher establishes the characteristics of the salt and starch medium (i.e., that it is heavy, white, spongy, soft, thick, granular, and has little or no smell).

### **Material Distribution**

Each pupil is provided with a small work surface consisting of wax paper or plastic (newspaper absorbs moisture too quickly and is not recommended). As well, each pupil is provided with a palm-sized ball of the salt and starch medium.

### **Discussion of Skills and Concepts**

Discussion is combined with teacher demonstration of and pupil experimentation with the material. The following techniques should be applied in working with the medium:

- The material is kept as a single mass, which is squeezed and pushed gently to form shapes; pieces cannot be added, as they will not stick.
- The palm of one hand is used to support the material, while the fingers of the other hand manipulate the form.
- Shape and extensions are made by squeezing out from the main mass.
- The work should be gently turned in the palm so that the form can be seen from all sides.

### **Motivation**

After a short learning session with the material, the teacher challenges the pupils to shape a figure in action or in repose. Suggestions for different positions of the figure are solicited from the children by questioning, and each pupil decides which position to try.

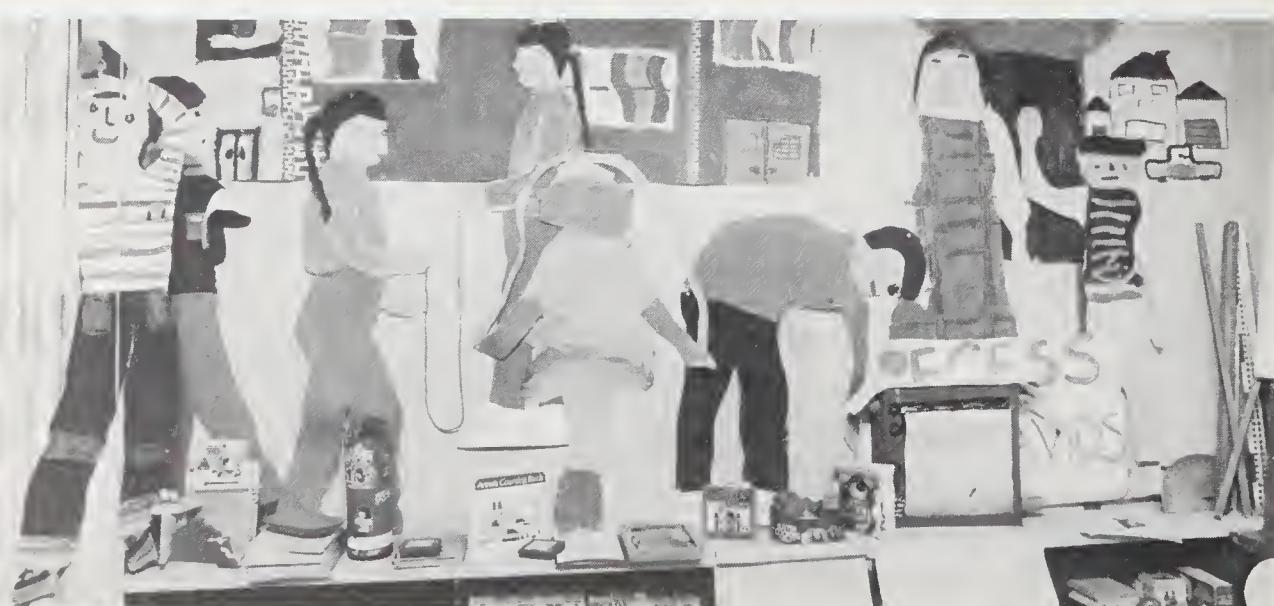
### **Work Period**

In this lesson the work period need not be long. The teacher should be actively engaged in:

- reminding pupils of how to handle the medium and helping them with it;
- helping pupils to clarify their thinking about, and to visualize, shape and position.

### **Clean-up**

Pupils place their work, including the small work surface, in a place reserved for drying (on a window



ledge or table). (They should be warned not to touch the work or to try to change the shape during the drying process, since this is when it breaks easily.) Very little cleaning-up is needed with this material; hands can be cleaned by rubbing them together.

### Evaluation Discussion

This discussion can centre on:

- how individuals found the material to work with and what ideas they developed;
- what the pupils might like to try in a subsequent modelling lesson;
- why the results achieved are not quite the same as with other modelled or three-dimensional objects (i.e., how the nature of the medium is a factor in how it is worked and the results that can be expected from it).

Follow-up activities with the figures that were made could include:

- painting the figures with tempera;
- using the figures in group-made dioramas;
- writing a short adventure story or poem about a figure or group of figures.

### Development of an Art Appreciation Activity (Nine- and Ten-Year-Olds)

Art appreciation activities can frequently be brief, that is, of ten to fifteen minutes' duration. The emphasis in these activities might be placed on materials to look at, qualities or characteristics to look for, and discussion. It is recommended that teachers save and file examples of visual art and design in the form of reproductions, pictures, and clippings. Photo reproductions and clippings of interesting views of natural phenomena, buildings, machines, and other objects may also be considered. Occasionally an interesting theme exhibit can be arranged on a bulletin board to serve as the visual material for an appreciation lesson, or to fit in with a unit of study in the program.

In order to complete the following sample activity on the elements of texture and pattern, the class must first choose reproductions of paintings from a variety of historical or cultural periods. These may include photographic reproductions that illustrate textural or pattern emphasis on surfaces. This activity will help pupils to treat painted surfaces in an interesting and detailed way in their own pictures.

### Introduction

Students might be asked to look at a variety of surfaces in the classroom — for example, glass, plaster, concrete block, cork board, and clothing materials such as corduroy, knitted wear, denim, and smooth polyester — and describe how they might feel. If the students are not familiar with the term *texture*, it could be introduced and reinforced at this point. Pupils should also be given brief opportunities to experience the surfaces in a tactile manner.

The pupils' attention might then be drawn to the phenomenon of pattern in the appearance of surfaces. They might be asked to identify patterned clothing materials. From their observations of these materials and in response to the teacher's questioning, they can develop the concept of the repetition of effects or the recurrence of similarities as a characteristic of pattern.

The pupils' attention might then be directed to artists' depictions of surfaces in their paintings, with an emphasis on the variety of patterns or textures that may be seen there.

### Main Activity

This part of the lesson will involve observation and discussion of the pattern and texture present in reproductions or pictures of artists' paintings. The discussion should include a consideration of the ways in which the artists might have used their tools (e.g., brushes) and materials (e.g., paint) to create pattern and texture effects. Any student work that is on display and that has particular indications of surface treatment should also be examined.



### **Brief Follow-up**

In order to reinforce their awareness of pattern and texture, the children might:

- experiment with scrap paper and paint to make their own textures and patterns (Skills such as putting paint effects on top of another base colour or paint may have to be reinforced here.);
- make a name chart of textures and patterns;
- make a display of various materials and pictures and clippings;
- identify up to five or six different surfaces and write a descriptive sentence on each;
- emphasize surface treatments in succeeding major picture-making activities.

*Note:* Pupils' exposure to, and discussion of, artists' works and other designed objects need not be limited to short separate lessons such as the above. A certain amount of such experience can be integrated, where relevant, into other visual arts lessons and activities.

## **Development of a Picture-Making Activity With a Values Component (Six- and Seven-Year-Olds)**

### **Introduction**

A lesson based on the theme of co-operation may be introduced by having children describe how they co-operate with and help others at home, among friends, and in tasks in clubs, camps, or at school.

### **Materials**

The following materials are required:

- wax crayons, preferably broken and peeled (i.e., with the paper wrapping removed), in a variety of sizes (The distribution of these should be planned by the teacher.);
- 30 cm x 45 cm manila paper. This is the best paper for use with crayons. Each pupil will have a sheet for his/her picture, as well as a scrap of paper for testing the colour of the crayons.

### **Discussion of Skills and Concepts**

The ways in which crayon can be used (e.g., to make lines, to make strong colour masses, on the point, on the side) should be reviewed quickly and demonstrated as necessary. This should be followed by a discussion of what elements in the picture to make first, what element to make largest, and how to use most of the space on the paper.

### **Motivation**

Continuing from the introduction, the teacher broadens the theme so that each child visualizes an experience in which helping others or co-operating on a task is the dominant feature. The teacher should pose questions that will help the children to broaden and elaborate their visual images (e.g., Who? Who else? What were you doing? How do you do that? Where did this happen? What is it like there? What else is there? Was it day or evening?).

The children should be challenged to see how much of their particular experience of the theme they can show through their pictures.

### **Work Period**

Some children may need further individual attention in getting started. Further questioning and elaboration of a motivational nature may be used. The teacher should be engaged throughout the work period in being encouraging and supportive, making suggestions where needed and reminding pupils about skills and the use of materials and space. It may be necessary to continue to emphasize that crayon colour should be applied with vigour.

Clean-up with these materials is a short and easy task.



## Evaluation

A variety of brief techniques may be used to encourage children to share their ideas and experiences and to help them become visually alert to pictorial qualities. These include:

- having those children who make pictures on a particular aspect of the theme (e.g., helping at home or helping someone in difficulty) show their pictures;
- asking a team of pupils to quickly select six pictures with the largest figures in them;
- helping children arrange a selection of pictures that contain strong colours;
- having children examine and discuss a selection of pictures that tell where an event took place;
- having children discuss how it felt to be of help or to be co-operative.

The teacher might also arrange a bulletin board with background colour mounts for the pictures and display six to eight different pictures for the next few days.

## Development of a Three-Dimensional Construction Activity With a Values Component (Ten- and Eleven-Year-Olds)

### Introduction and Motivation

This activity may be introduced through a discussion by pupils of the chief means of transportation employed today. They should discuss both the advantages and the problems (e.g., pollution) created by our present modes of transportation and ways in which some of these problems might be addressed through vehicle design.

The following task is then assigned to pupils, who should work individually or in small groups: "Using materials from the scrap-materials collection and other supplies, design a vehicle that you think would be a practical and responsible means of transportation in town or in the country."

### Materials Distribution

With this lesson's objective in mind, the teacher will have prepared a list of useful discarded materials (e.g., small boxes, tubes, spools) that are available in the home and the community. The children will have obtained the articles on the list, brought them to school, sorted them, and placed them in a suitable location prior to the lesson.

At the commencement of the activity, the pupils should go to the materials station in an orderly manner and select three articles with which to begin. As their needs arise and their concepts take form, the pupils should be permitted to obtain or exchange materials.

Tapes, glue, fasteners, construction paper, paint, and cardboard should also be available. The pupils should be cautioned to use the materials economically and productively.

### Work Period

The teacher's responsibility during the work period is to ask questions that will help the children solve their problems and to obtain other materials as the pupils require them. Workable ideas and solutions may be highlighted and shared.

### Clean-up

A lesson of this type may require that the projects be stored until they are completed. Excess materials will be returned to organized scrap-materials cartons for future use.

### Evaluation

When most of the constructions are completed, a display area should be arranged for them. Each child should have an opportunity to show how his/her design is intended to provide practical and ecologically responsible transportation. Their explanations could be written, oral, or both.





## Development of a Printmaking Activity (Eleven- and Twelve-Year-Olds)

A finger-painting session can serve as an introduction to a series of activities in printmaking. During the finger-painting session, each member of the class should be asked to place a print of his/her hand on a sheet of mural paper.

### Introduction

Through observation and discussion the pupils should attempt to identify their own hand prints and those of their classmates. They should note likenesses and differences in the prints. The idea that printmaking is a technique for repeating a visual form, for instance, the repeated motif in a wall covering, or a technique for making several copies of a written or illustrated page should then be discussed.

### Concept and Skills

In this lesson recycled modelling (oil-based) clay, which is both inexpensive and familiar to pupils, will be the material used. A palm-sized piece of clay rolled into a ball and then flattened at one end will form the printing surface. This flat printing surface can be incised with a variety of instruments (e.g., pens, pencils, paper clips, scissors, sticks, and toothpicks) to provide a motif or printing unit.

The ink is easily applied to the printing surface by placing the clay stamp on an ink pad. (In this case, the ink pad is a small amount of thick tempera paint that has been placed on a plastic lid.)

Printing is effected by carefully stamping the printing surface on construction paper. Even pressure and constant inking will produce identical prints. Through discussion and observation, teacher and pupils will note the effects of incorrect inking and manipulation of the printing tool. *Note:* Scraps of paper should be used to test the amount of inking and the kind of pressure needed to produce a satisfactory print.

These concepts and techniques may be demonstrated by the teacher, with pupils invited to contribute ideas, such as ways of making incisions and depressions on the flat side of the ball of modelling

clay and methods of effectively inking and stamping a print.

### Materials

Once they have an understanding of the skills involved, the children should be ready to develop their own printing blocks and to produce their own prints. The following materials should be distributed in a systematic manner:

- modelling clay (recycled if possible)
- strips of newsprint 10 cm x 45 cm
- ink (thickened tempera paint in a choice of several colours)
- plastic lids

In addition, incidental tools can be made available as they are needed.

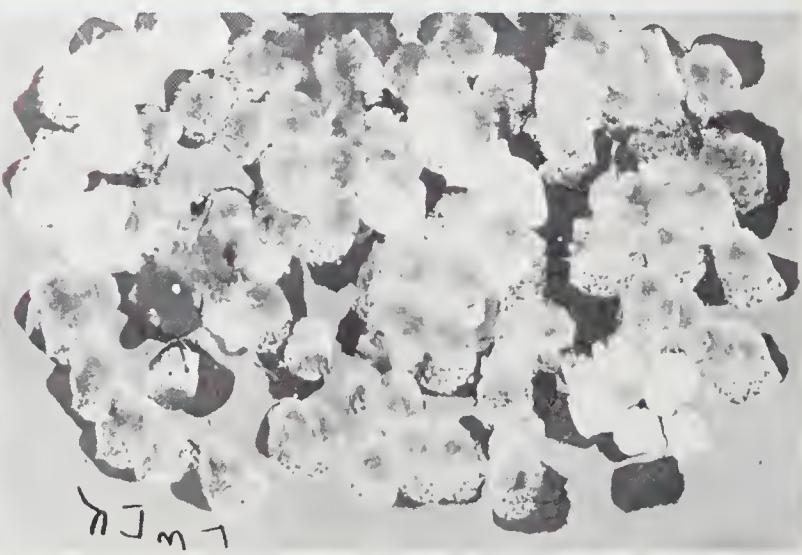
### Work Period

The objectives of the lesson may be briefly repeated. Using the ideas previously discussed, the children will attempt to make a series of prints on a strip of paper, using one colour of ink. When this pattern is complete, a short sharing period should follow in which the children can note their successes and problems.

If time permits, this printing process can be expanded, with two pupils working together and sharing the colours and printing tools. Through such mutual effort, the children can develop a common two-coloured pattern.

### Clean-up

A collective display of the pupils' printed designs can be arranged during the clean-up period. As the pupils take their modelling clay to be washed (oil-based clay such as plasticine can be washed), each will stamp his/her particular design onto a large strip of paper provided by the teacher. Having stamped the common strip, they will then wash the modelling clay under running water and place it on a pad of newspaper to dry. The ink pads can be col-



lected and washed by one or two volunteers or appointees.

### Evaluation

The evaluation might begin with an examination of the collection of prints on the common strip. The variety of motifs developed from the printing-block materials should be noted. Attention and discussion may then be shifted to the display of the strips made by individual pupils. These individual prints will provide a link to future lessons.

### Further Activities

A unit on printmaking involving a study of three or four specific techniques chosen from the variety of methods outlined below could be developed as a follow-up to the preceding lesson. The teacher should keep in mind the abilities and interests of the pupils when choosing techniques for this unit. Pupils might be asked to produce:

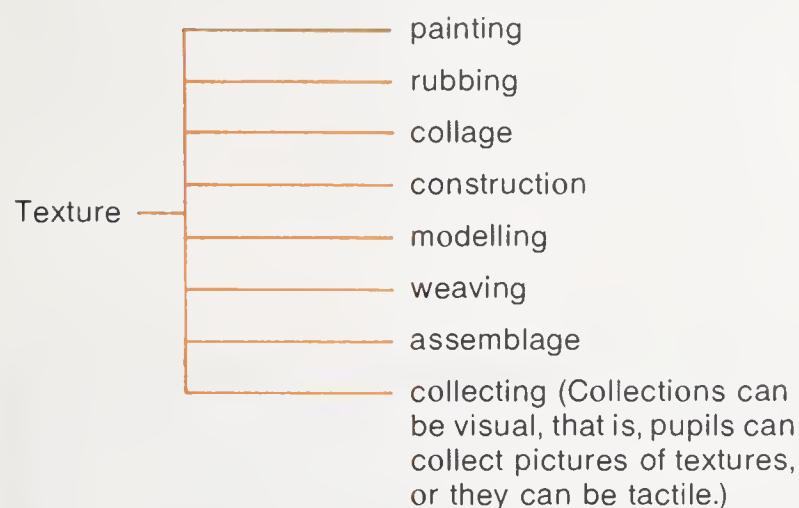
- rubbings of various textured surfaces, using crayon pieces and newsprint;
- rubbings of a surface that they create by cutting out cardboard shapes and arranging them in a composition;
- stamp prints, using stamping blocks created from modelling clay, styrofoam pieces, found objects, sponge and cardboard shapes, and cord glued on a cardboard backing;
- monoprints (i.e., a single print), based on a finger painting or an inked surface in which marks can be made;
- transfers, by heavily crayoning a piece of paper and drawing heavily on another piece of paper placed on top of it;
- roller prints, using an inked roller made from a cardboard tube with string or cardboard shapes fastened to it.

### Development of a Unit

A unit is a way of programming several lessons around a common topic, skill, or concept. By dealing with the theme of each lesson from a specific viewpoint, the teacher provides several opportunities for the pupil to learn the subject, skill, or concept being emphasized.

### Examples

The following diagram indicates the variety of activities that can be approached through the *concept* of texture:



The activities listed on the right of the following diagram can be approached through an emphasis on the *skill* of cutting with scissors:



The following diagram indicates how a *subject*, such as the study of another culture, can be examined through a variety of media:



## Development of a Theme

The following chart illustrates how the theme of the community can be developed with pupils.

### Aspects of the Community

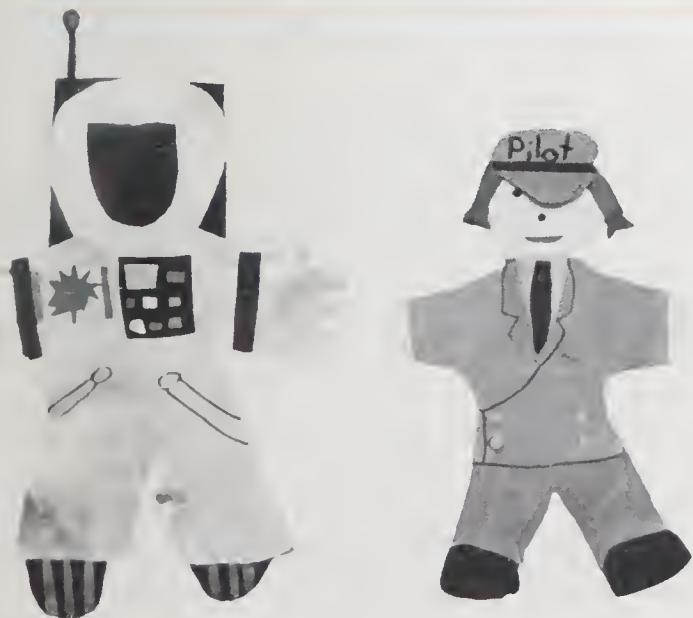
| People            | Places               | Vehicles           | The Terrain            | Features                          |
|-------------------|----------------------|--------------------|------------------------|-----------------------------------|
| - families        | - to live in         | - for moving about | - roads and streets    | - parks                           |
| - neighbours      | - for worship        | - for transport    | - waterways            | - trees                           |
| - friends         | - for recreation     |                    | - barriers and fences  | - landscaping                     |
| - cultural groups | - for work           |                    | - bridges and viaducts | - lighting                        |
|                   | - for shopping       |                    |                        | - signs                           |
|                   | - for making things  |                    |                        | - tall structures                 |
|                   | - for storing things |                    |                        | - structures that fit the terrain |
|                   | - for walking        |                    |                        |                                   |

### Exploratory Excursions and Walks

Students are involved in observing, inquiring, researching, interviewing, noting, recording, drawing, charting, and graphing.

### Projects

|              |                             |                        |
|--------------|-----------------------------|------------------------|
| - pictures   | - puppet shows              | - illustrated booklets |
| - sculptures | - collages                  | - posters and packages |
| - murals     | - pictorial graphs and maps |                        |
| - models     |                             |                        |



## A Sample Unit Developed From a Community Theme: Design in the Environment

The environment in any community provides rich resources for observation and for the development of awareness of a variety of interactions. Most of the experiences that children have, and about which they can have reactions as well as express ideas, occur in the environment of the home, school, and other components of the community. Environmental experience, therefore, represents an important basis for artistic expressions and ideas. The environment provides phenomena — both natural and created by humans — that can be encountered, observed, sensed, and analysed.

The initial emphasis in a study of the environment should be on encountering, experiencing, observing, noticing, developing curiosity, inquiring, recording, and discussing. Continuing discussion of environmental experiences is important to children's progress in developing awareness and inquiring attitudes, as well as to their expression of ideas. The following are some aspects of the environment that might be observed and studied:

- types of natural phenomena (e.g., landforms, trees, streams, landscape elements) that remain intact amidst, or are interspersed with, structures and objects designed by humans
- interesting or attractive places to walk
- the nature and uses of buildings (e.g., as places for living, making things, storing objects, selling and distributing, entertainment, worship, travel)
- old buildings and heritage buildings
- the details of buildings and their functions (how doors, windows, and other parts are handled and why)
- patterns of roads, walking areas, and spaces
- other designed paraphernalia (lighting, signs, hydrants, areas for play or relaxation, fences, barriers)
- types of materials used in the environment
- methods of building and of solving problems
- qualities of colour, texture, form, and space
- the variety of heights, surfaces, open spaces

- areas of clutter, confusion, noise, pollution
- machines and mechanisms

The following are some examples of follow-up projects related to art that might be undertaken in a unit based on the environment:

- *For six- and seven-year-olds*: a series of paintings on a theme such as a class walk, a good place to play, working on a farm, a picnic with my family, going shopping, activity on our street
- *For nine- and ten-year-olds*: an illustrative map of the neighbourhood, a mural of the centre of the village or of the downtown area, paintings about façades of houses and other buildings, a collage on a cityscape (materials might include coloured paper, textural paper, and newspaper)
- *For eleven- and twelve-year-olds*: a model of a neighbourhood or farm (materials could include small boxes, tubes, and other scrap materials), a mural or frieze depicting an interesting streetscape, a painting about a waterfront or modes of travel, illustrated booklets about any environment design theme





## Examples of Developmental Units for the Junior Division

Around the age of nine or ten many children become particularly concerned with capturing a look of reality or representation in their artwork. In coming to grips with the many technical problems, they begin to become frustrated because their skills do not keep pace with their expectations. It becomes increasingly necessary for the teacher to provide opportunities for children to sharpen their powers of perception and organization and to practise handling a variety of materials in order to develop some confidence in expressing their thoughts and feelings about their environment and experiences.

The units outlined below are intended as models; they will require modification to suit the circumstances and readiness of particular groups of students. Each of the units is organized sequentially. All of them include aesthetic and emotional dimensions as well as an intellectual component.

The units are of three types:

1. *Looking and Drawing* is based on the *skills* involved in the combined use of the eyes, brain, and hands. Similar exercises might be planned to help children draw the faces of people.
2. *Using Tempera Paint* takes the *medium* as a basis for study and includes practice in mixing secondary colours and values. Other materials, such as oil pastels or crayons, could also be approached in this way.
3. *Making Posters* examines the conventions involved in a *particular form of expression*. Printmaking, the composing of layouts for pictures, or the making of masks are other examples that may be used in addition to making posters.

### 1. Looking and Drawing

This series of experiences provides children with practice in the following processes: observing, classifying, describing, and drawing both natural objects and those made by humans; drawing with soft pencil, charcoal, pen, and crayon; selecting views for drawing; making sketch notes and refining

data from such notes; making positive critical appraisals of each other's work. Children should be instructed to:

- A. - collect a supply of weeds, grains, and grasses. Fresh plants should be used in June and September, dried ones in late fall and winter;
- observe and discuss the characteristics of each plant (e.g., thick, delicate, feathery, smooth, prickly);
- experiment with and practise making lines and textures that they have observed, using pens or pencils on any suitable paper;
- working individually, choose a plant and draw it, life size, with attention to detail;
- select other weeds and use the remaining space on the paper for drawing them. Pupils may choose to make a number of separate drawings;
- study and discuss some of the drawings. They should look for evidence of textural patterns and for line and shape;
- B. - set up two or three arrangements of simple still-life objects: a plain pottery bowl, a vase, a fruit or section of a fruit, a teapot, a bottle;
- observe and discuss relative size, types of shapes, and spatial relationships;
- use a soft pencil on newsprint to draw one of the arrangements in line only;
- C. - work in small groups to collect and arrange a selection of related objects: equipment for baseball or for gardening, musical equipment;
- with help from the teacher, note size, shape, placing, and space relationships;
- select and draw one of the arrangements, using pencil, pen, charcoal, or crayon;
- D. - make viewfinders of manila tag or thin cardboard. These should be made in proportion to the dimensions of the drawing paper being used, for example, if the drawing paper is 30 cm x 45 cm, a hole 2.5 cm x 4 cm should be cut from a rectangle 6 cm x 9 cm;

- view through their viewfinders an arrangement of two or three bicycles or tricycles set up in a location and manner that allows all pupils to see the arrangement easily. Pupils should practise holding the viewfinder at arm's length in order to select an interesting part of a vehicle or of the arrangement. Holding the viewfinder always at arm's length ensures that the view will not change in size;
  - draw, filling their paper, the shapes that can be seen within the framework of the viewfinder;
- E. - discuss possible subjects for drawing to be found outside and around the school. The subjects might include whole or parts of buildings, vehicles, trees, plants, and benches;
- with pencil and sketchpad (sheets of newsprint stapled to a cardboard backing will serve), use viewfinders to make sketch "notes" of a number of objects in their environment;
- on their return to the classroom, choose a drawing medium and enlarge and refine one of their sketches;
- F. - select what each considers his/her best piece of work from this series to be used in a display. Those pupils who are unable to decide may consult other pupils or the teacher. Each pupil may be asked to give reasons for his/her choice.

Additional studies in this area that children could undertake include observing and drawing people, doing contour drawing (with the artist's eyes on the object, not the paper), illustrating stories and events with crayon drawings, making a brief study of line as one of the elements of design.

## 2. Using Tempera Paint

This series of experiences provides children with practice in the following processes: mixing pigment and water to produce opaque colour and transparent colour (wash); using opaque and transparent colour; identifying primary and secondary colours; making and using secondary colours and their variations (tertiary colours); identifying tints and shades as values of a colour; making and using tints and shades; making textural patterns; using some of their discoveries to make non-objective, abstract, or realistic statements.

The sequence of experiences in the unit is as follows:

- A. - Using brush, pigment, and water, the teacher demonstrates that, if a large amount of pigment is added to a small amount of water, an opaque colour results. If a small amount of paint is added to larger amounts of water, washes of varying strengths result.
  - Pupils create a non-objective composition with white chalk on manila paper and paint it with one chosen colour and water, using thicker and thinner washes to differentiate among shapes in the composition.
- B. - The teacher introduces the terms *primary hues* and *secondary hues*.
  - Pupils plan a non-objective composition on manila paper with chalk, charcoal, or watery paint. They then paint their composition, using two primary hues and the variations that result from combining them. Pupils should also make use of opaque colour and washes.
- C. - The children observe and discuss light and dark colours. The various degrees of lightness of a hue or colour are called *tints*. The various degrees of darkness of a hue or colour are called *shades*.
  - After a demonstration by the teacher, the pupils experiment with creating various tints of a hue by adding different amounts of white to the hue.

- After a demonstration by the teacher, the pupils experiment with creating various shades of a colour by adding different amounts of black to the hue to show its many values.
- D. - Pupils examine pictorial reproductions rich in texture and pattern, noting where texture is used and how it is produced. They can suggest objects for which textural pattern might be used (e.g., foliage, brick walls, pebbled paths, clothing, fur, grass). Such patterns are made by superimposing pattern (by means of dry brush, sponge, stippling, or impasto) on a flat colour base after the paint is dry.
- The children plan and paint a composition, using a variety of textural patterns.
- E. - Pupils discuss a suitable theme for a picture. They then plan and paint the picture, using the primary colours and black and white and incorporating wash and opaque paint, secondary colour, tints, shades, and textural pattern where required.
- Pupils display and discuss their work.

The following are additional activities that children might undertake in this area:

- planning and laying out pictures (composition)
- in groups, planning and painting murals
- experimenting with ways to apply paint: spatter work, sponge painting, finger painting with two primary colours
- using crayon-resist techniques with paint washes
- using warm and cool colours, observing and noting the effects of colour on feelings, and listing sayings related to colour (e.g., feeling blue, seeing red, green with envy)

### 3. Making Posters

The purpose of posters is to advertise. Posters or signs are useful in schools for designating special classrooms, advertising school events, complementing a bulletin-board display, emphasizing safety in halls or on playgrounds, or calling

attention to rules for good health. *Occasionally* schoolchildren may make posters for use in worthwhile community projects. It should be understood, however, that the purpose of a poster-making experience is not the winning of a prize or a contest.

This series of experiences provides children with practice in the following processes: critically examining posters, signs, and magazine advertisements, and establishing simple principles of advertising; making one-word posters; making cut-paper letters and appropriate illustrations; arranging and pasting; inventing brief messages or slogans; planning and producing a poster; critically appraising finished work.

The sequence of experiences in this unit is as follows:

- A. - Pupils examine posters, signs, and magazine advertisements and consider questions such as the following: What is the message? What does it urge you to do? How does it catch your eye? How many colours are used?
- The class establishes principles such as the following:
  - a) A poster uses picture symbols or words or both.
  - b) A poster must catch attention.
  - c) The message should be brief.
  - d) Letters should be simple and easy to read.
  - e) Letters are easier to read if they are uniform in style and colour.
- The class lists suitable words for a one-word poster (e.g., Ontario, football, travel, music, trees, flight). Each pupil chooses one word from the list.
- Pupils measure and cut a number of rectangles of uniform size and colour from construction paper. They should then cut out letters, cutting away only what is not needed and leaving most of the rectangle shape so that the letters will all be the same height.

- Pupils choose a colour scheme (two or three colours including that used for the letters) and cut a few simple illustrative shapes in sizes different from the letters.
  - Pupils try various arrangements on a coloured background. (They might consider placing the letters so that they overlap shapes.) They should then check the effect of the layout, spacing, and spelling.
  - Pupils choose a final arrangement and, without disturbing it, tuck paste under the letters and shapes.
- B. - When posters are needed, pupils should discuss the required information and practise condensing the wording into an effective, basic message.
- Pupils draw a number of small plans for a poster, incorporating a message and an illustration. They then select the plan with the most impact and choose a colour scheme for their poster.
  - Pupils cut letters and motifs, arrange them on a background, and paste them down.
- C. - The class views the finished posters, noting whether they exhibit the following desirable features: good slogans; clear, legible print; colour combinations that catch the eye; suitable illustration; simple, unified compositions.

The following are additional activities that children might undertake in this area:

- learning to use light pencil guidelines and a ruler in planning
- making lettering neatly with crayon or felt marker (water-base), using very light pencil guidelines and ruler
- designing a cover for a book project
- designing a simple monogram
- studying heraldic symbolism

## Long-Range Planning and Recording

A simple chart can be used for planning and recording lessons.

In developing plans for a term or unit, teachers will find it useful to focus on the following:

- the topic and the resources that are available
- the technique and skills to be presented
- the design concepts to be developed
- the media to be utilized

As part of the follow-up of each lesson, a cumulative record sheet will assist the teacher to:

- plan for future lessons or terms;
- change plans to meet the particular needs of the children;
- expand or delete resources and subject topics.

The accompanying charts are examples of term-planning and cumulative records.



## Sample Term-Planning Chart

| Date | Topic and Resources | Media | Technique/<br>Skill | Design Concept |
|------|---------------------|-------|---------------------|----------------|
|      | Plan                |       |                     |                |
|      | Record              |       |                     |                |
|      | Plan                |       |                     |                |
|      | Record              |       |                     |                |
|      | Plan                |       |                     |                |
|      | Record              |       |                     |                |
|      | Plan                |       |                     |                |
|      | Record              |       |                     |                |

Note: Any one of the four columns can be used as a starting point.



## Sample Planning Chart (Month)

|        |  |
|--------|--|
| Month: |  |
| Week:  |  |
| A      | <b>Example 1</b><br>Picture making<br>Painting<br>Applying detail<br>Unity and dominance<br>Winter games   |
| Week:  |  |
| A      | <b>Example 2</b><br>Construction<br>Cardboard, boxes, tubes<br>Fastening methods<br>3-D mass and space<br>New buildings                            |
| Week:  |  |
| A      | <b>Example 3</b><br>Printmaking<br>Found-object stamps<br>Making accurate print impressions<br>Methods of organizing patterns<br>Incidental motifs |
| Week:  |  |
| A      |  |
| B      |  |
| C      |  |
| D      |  |
| E      |  |

### Notes

1. The use of a weekly format in this planning chart does not necessarily imply that art activities should be limited to one session per week. In some instances, two or more sessions may be required so that work can be completed and arrangements made for evaluation, displays, and other related experiences.
2. The activities (A), media/means (B), skill emphases (C), main concepts (D), and topics/themes (E) given in this chart are presented as examples.

## Sample Planning Chart (Year)

|                       | Example 1                                      |   |      |      | Example 2  |      |      | Example 3   |     |      |
|-----------------------|--|---|------|------|--|------|------|---|-----|------|
| A<br>B<br>C<br>D<br>E | Activity<br>Means<br>Skill<br>Concept<br>Theme | Picture making<br>Cut paper<br>Folding and pasting<br>Overlapping and depth<br>Neighbourhoods |      |      | Drawing<br>Crayon<br>Seeing figure masses<br>Angles and diagonals<br>Athletics |      |      | Appreciation and analysis<br>Reproductions and clippings<br>Analysing colour use<br>Unity and variety<br>Landscapes |     |      |
|                       | Sept.  | Oct.  | Nov. | Dec. | Jan.   | Feb. | Mar. | April   | May | June |
| 1                     | A  |   |      |      |  |      |      |   |     |      |
|                       | B  |   |      |      |  |      |      |   |     |      |
|                       | C  |   |      |      |  |      |      |   |     |      |
|                       | D  |   |      |      |  |      |      |   |     |      |
|                       | E  |   |      |      |  |      |      |   |     |      |
| 2                     | A  |   |      |      |  |      |      |   |     |      |
|                       | B  |   |      |      |  |      |      |   |     |      |
|                       | C  |   |      |      |  |      |      |   |     |      |
|                       | D  |   |      |      |  |      |      |   |     |      |
|                       | E  |   |      |      |  |      |      |   |     |      |
| 3                     | A  |   |      |      |  |      |      |   |     |      |
|                       | B  |   |      |      |  |      |      |   |     |      |
|                       | C  |   |      |      |  |      |      |   |     |      |
|                       | D  |   |      |      |  |      |      |   |     |      |
|                       | E  |   |      |      |  |      |      |   |     |      |
| 4                     | A  |   |      |      |  |      |      |   |     |      |
|                       | B  |   |      |      |  |      |      |   |     |      |
|                       | C  |   |      |      |  |      |      |   |     |      |
|                       | D  |   |      |      |  |      |      |   |     |      |
|                       | E  |   |      |      |  |      |      |   |     |      |
| 5                     | A  |   |      |      |  |      |      |   |     |      |
|                       | B  |   |      |      |  |      |      |   |     |      |
|                       | C  |   |      |      |  |      |      |   |     |      |
|                       | D  |   |      |      |  |      |      |   |     |      |
|                       | E  |   |      |      |  |      |      |   |     |      |

### Code

- A - Activity Type
- B - Medium/Means
- C - Skill Emphasis
- D - Main Concept
- E - Topic/Theme

### Note

The activities (A), media/means (B), skill emphases (C), main concepts (D), and topics/themes (E) given in this chart are presented as examples.

## Evaluation

Evaluation has two main dimensions. They are  
(a) program evaluation for teaching purposes and  
(b) pupil evaluation for learning and reporting purposes.

Program planning and the evaluation of lessons, units, terms, and the year are ongoing processes. Each lesson is planned, presented to the pupils, and then evaluated in order to see if the objectives have been met. If the lesson objectives have been reached satisfactorily, then the outlined lessons of a unit will proceed as planned. If the objectives of an individual lesson have not been reached, the teacher will modify the plan so that those objectives are reached before he/she continues with the long-range plan.

The long-range plan must be flexible enough to accommodate any necessary reteaching. Throughout each term evaluation will reflect the progress and the requirements of the pupils and allow the teacher to plan the art program to meet their needs.

Pupils should also be involved as much as possible in thinking and reflecting on their own progress. This can be accomplished through discussions about lessons and units involving the whole class or a group. Individual conferencing can also be used as readily in visual arts activities as in other areas of the program.

Pupil progress may be recorded in a variety of ways, but often a simple checklist enables the teacher to see at a glance the strengths and weaknesses of each pupil and the success of the planned program. Having noted the progress of each child as recorded on a checklist, the teacher is able to report effectively.

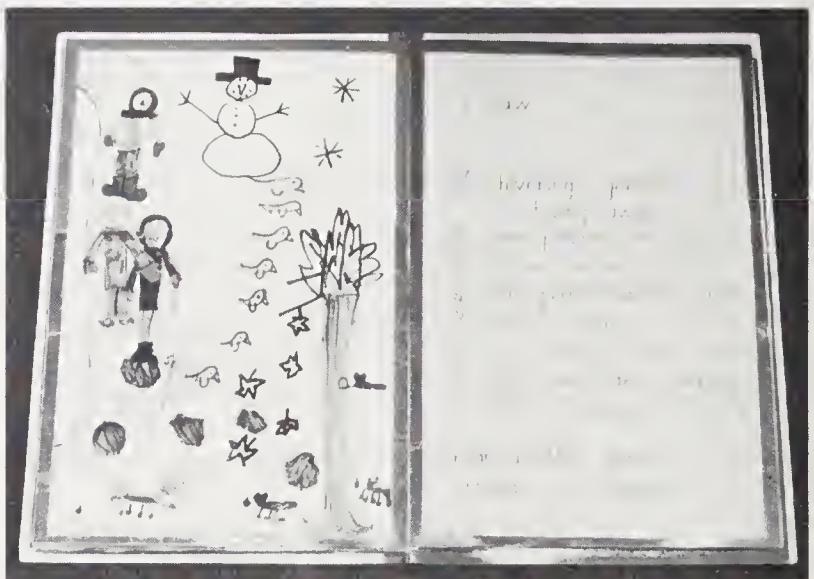
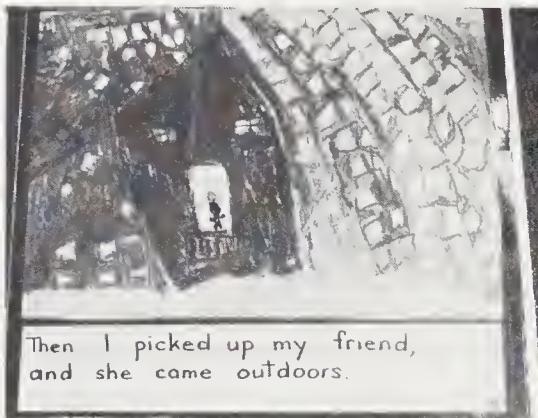
The following are some specific questions that a teacher might use when considering a child's work:

- Does the child attempt to use the skills and concepts of the lesson?
- Does the child use the materials appropriately?
- Does the child show initiative in the application of materials?
- Does the child's work show growth in the use of the skills and concepts?

- Does the child express a personal statement?
- Does the child value his/her own and others' work?

The accompanying chart contains a checklist that teachers can use in evaluating pupils' work. Copies of this chart might be used for the following purposes:

- to record those objectives that are relevant to a particular art activity at an appropriate time, such as the end of a lesson, the end of a unit, after a theme, or after a series of skill lessons
- to note areas in which pupils need assistance
- as a basis for anecdotal reports or interviews



## Sample Teacher Checklist for Pupil Evaluation

Date:  
Lesson:

o - outstanding  
s - satisfactory  
u - unsatisfactory

| Names of Students |                  |                             |                   |                   |                |                  |                          |                           |                        |                |                             |                      |         |
|-------------------|------------------|-----------------------------|-------------------|-------------------|----------------|------------------|--------------------------|---------------------------|------------------------|----------------|-----------------------------|----------------------|---------|
|                   | Shows initiative | Expresses his/her own ideas | Respects material | Uses art language | Applies skills | Applies concepts | Attempts new experiences | Shows a positive attitude | Is receptive to advice | Completes work | Demonstrates drawing skills | Appreciates own work | Comment |
| John D.           |                  |                             |                   |                   |                |                  |                          |                           |                        |                |                             |                      |         |
| Mary L.           |                  |                             |                   |                   |                |                  |                          |                           |                        |                |                             |                      |         |
| Lea P.            |                  |                             |                   |                   |                |                  |                          |                           |                        |                |                             |                      |         |
| Daniel R.         |                  |                             |                   |                   |                |                  |                          |                           |                        |                |                             |                      |         |
| Rena B.           |                  |                             |                   |                   |                |                  |                          |                           |                        |                |                             |                      |         |

The following are other criteria that may be substituted or added to the chart:

- identifies art tools
- identifies art media
- can identify art concepts
- can apply art concepts

- exchanges ideas with others
- acts responsibly in cleaning his/her own work area
- expresses ideas freely
- uses art media effectively
- improvises with tools and materials
- other criteria identified by the teacher

## Some Notes on Safety and Health Hazards

Materials referred to or implied in the activities suggested in this document are generally considered safe for use by children in the Primary and Junior Divisions. There are, however, precautions to be observed with some (e.g., clay). While it is not the intent of this document to limit the materials that may be used, it is recommended that the following types of items not be used with children up to the approximate age of twelve:

- oil or acrylic-based paints, spray paints or fixatives, lacquers
- solvents such as turpentine, mineral spirits, methyl hydrate, or lacquer thinner
- rubber cement, spray adhesive, or solvent-based glues
- felt-tip pens that are not water-base
- chemical dyes
- powdered clay (clay flour), pastel chalks (because of the dust factor), or ceramic glazes based on lead or silica

The following safety tips should be noted:

- Water-based paints (tempera), preferably in prepared form, should be used. If powdered tempera is provided, children should not be allowed to prepare the paint, and the teacher should take precautions with regard to the paint-dust factor.
- Children should use only library paste, wallpaper paste, or other water-soluble adhesives, including white glue where a stronger bond is needed. Even with these cautions it is recommended that children not put the material in their mouths.
- Wax crayons, oil pastels, and soft pencils are generally satisfactory as stick media.
- When moist clay is used for modelling, care must be taken not to raise dust levels during clean-up; wet clean-up approaches should always be used.
- While ceramic kilns are not commonly used at these grade levels, if the school does have a kiln in use it must be adequately vented by a hood vent, so that fumes are carried away.

- Vegetable-base dyes are recommended if dyes are needed in any project.
- There should be no food or drink around when children are working with art materials.
- General care about clean-up and washing of hands should be observed.



## Resources

### Books

- Chapman, Laura M. *Approaches to Art in Education*. New York: Harcourt Brace Jovanovich, 1978.
- Cherry, Clare. *Creative Art for the Developing Child: A Teacher's Handbook for Early Childhood Education*. Belmont, Calif.: Fearon-Pitman, 1972.
- Cotton, Alan, and Haddon, Frank. *Learning and Teaching Through Arts and Crafts*. London: W.T. Batsford, 1974.
- Gaitskell, Charles; Hurwitz, Al; and Day, Michael. *Children and Their Art*. 4th ed. New York: Harcourt Brace Jovanovich, 1982.
- Hardiman, George. *Art Activities for Children*. Englewood Cliffs, N.J.: Prentice-Hall, 1981.
- Hurwitz, Al, and Madeja, Stanley. *The Joyous Vision*. Englewood Cliffs, N.J.: Prentice-Hall, 1978.
- MacGregor, Ronald N. *Art Plus*. Toronto: McGraw-Hill Ryerson, 1977.
- Ocvirk, Otto G., et al. *Art Fundamentals: Theory and Practice*. 4th ed. Dubuque, Iowa: William C. Brown, 1981.
- Pattemore, Arnel W. *Art and Environment: An Art Resource for Teachers*. Toronto: Van Nostrand and Reinhold, 1974.
- Pile, Naomi F. *Art Experience for Young Children*. New York: Macmillan, 1973.
- Wachowiak, Frank. *Emphasis Art*. 3rd. ed. New York: Harper & Row, 1977.

### Films

The Art of Seeing series. Visual Education Centre, 1971. All films are 16 mm, colour, 10 min.

- Abstraction*  
*Art of Seeing*  
*Colour*  
*Figures*  
*Light*  
*Movement*  
*Same Subject — Different Treatment*  
*Shape*  
*Space*

*Barnyard Melodies*. Gordon Watt Films, 1979. 16 mm, colour, 14½ min.

Discovering. Series. BFA Educational Media. All films are 16 mm, colour. Date of release and time are indicated after each film title.

- Colour*. 1978. 14½ min.  
*Composition in Art*. 1979. 15 min.  
*Creative Pattern*. 1980. 16½ min.  
*Dark and Light*. 1965. 18 min.  
*Form*. 1979. 20 min.  
*Harmony*. 1966. 16 min.  
*Ideas for Art*. 1980. 14½ min.  
*Line*. 1978. 17¼ min.  
*Numerals*. 1980. 8¾ min.  
*Perspective*. 1979. 14 min.  
*Texture*. 1979. 16¼ min.

*Rainshower*. Gordon Watt Films, 1965. 16 mm, colour, 14½ min.

Rediscovery: Art Media series. Canadian Learning Company, 1967. All films are 16 mm, colour, 15 min.

- Clay*  
*Collage*  
*Crayons*  
*Paper Construction*  
*Papier Mâché*  
*Posters*  
*Puppets*  
*Stitchery*

### Slide Kits

A Visual Curriculum series. Art Gallery of Hamilton, 1980. Each kit includes slides of paintings and sculptures from the gallery collections, a teacher's guide, artist information, lesson ideas, and questions for students.

- Canada's Native People*  
*Faces and Feelings*  
*Homes*  
*Inuit Art*  
*Language Through Looking: "Communication"*  
*Language Through Looking: "Putting Yourself in Another's Place"*  
*Seasons*  
*Shapes and Spaces*

### Videotapes

Artscape series. TVOntario. Expiry date: March 29, 1987. Teacher's guide and filmstrip available.

- Colour*  
*Form*  
*Line*  
*Pattern*  
*Perspective*  
*Shape*  
*Texture*  
*Unity*





